DOCUMENT RESUME

ED 036 205 56 EM 007 856

AUTHOR	HODGKINSON, ANTHONY W.
TITLE	AN INVESTIGATION INTO THE PRACTICE OF SCREEN EDUCATION. THE INTRODUCTION OF FILMS AND TELEVISION INTO EDUCATION AS AN ESSENTIAL AREA OF STUDY, PHASE I. FINAL REPORT.
INSTITUTION	NORTH READING PUBLIC SCHOOLS, MASS.
SPONS AGENCY	OFFICE OF EDUCATION (DHEW), WASHINGTON, D.C. BUREAU OF RESEARCH.
BUREAU NO	BR-6-1535
PUB DATE	FEB 70
GRANT	OEG-1-7-061535-5245
NOTE	349P.
EDRS PRICE	EDRS PRICE MF-$1.50 HC-$17.55
DESCRIPTORS	ENGLISH INSTRUCTION, *FILM PRODUCTION, *FILM STUDY, OPERATING ENGINEERING, PROGRAM EVALUATION, *PUBLIC SCHOOLS, RELEVANCE (EDUCATION), SELF CONCEPT

ABSTRACT

A VARIETY OF SCREEN EDUCATION COURSES WERE DESIGNED, IMPLEMENTED, AND EVALUATED IN A PUBLIC SCHOOL SYSTEM. SPECIFIC OBJECTIVES OF THE COURSES WERE TO TEACH SCREEN EDUCATION TOGETHER WITH ENGLISH SKILLS AND SUBJECT MATTER, TO TEACH FILM PRODUCTION TO INTERESTED STUDENTS, TO TEACH ABOUT MEDIA OPERATION AND PERFORMANCE, AND TO DEMONSTRATE THAT MEDIA COULD PROVIDE MORE RELEVANT APPROACHES TO SOCIAL QUESTIONS. SUBJECTS WERE SELF-SELECTED PUBLIC SCHOOL STUDENTS, AND WERE FOUND TO BE SIGNIFICANTLY LESS CAPABLE THAN THEIR PEERS. BECAUSE OF THIS NATURE OF THE EXPERIMENTAL GROUP, A CENTRAL AIM OF THE PROJECT WAS CONSIDERED TO BE TO DEVELOP STUDENT SELF-KNOWLEDGE AND AWARENESS. FINDINGS FROM EVALUATIONS OF STUDENTS, COMMUNITY AND STAFF EVALUATIONS OF THE PROJECT, EVALUATIONS OF THE COURSES TAUGHT, AND A CRITICAL EVALUATION OF THE EQUIPMENT USED SUPPORTED THE MAJORITY OF THE OBJECTIVES FORMULATED FOR THE INVESTIGATION. (AUTHOR/SP)

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

ED036205

FINAL REPORT

Project No. 6-1535
Grant No. OEG-1-7-061535-5245

AN INVESTIGATION INTO THE PRACTICE OF SCREEN EDUCATION

Anthony W. Hodgkinson

North Reading Public Schools
North Reading, Mass. 01864

February 1970

EM007856

U.S. DEPARTMENT OF
HEALTH, EDUCATION AND WELFARE

Office of Education
Bureau of Research

ED036205

FINAL REPORT

Project No. 6-1535

Grant No. OEG-1-7-061535-5245

AN INVESTIGATION INTO THE PRACTICE OF SCREEN EDUCATION

(The introduction of films and television into education as an essential area of study)

(PHASE I)

Anthony W. Hodgkinson

North Reading Public Schools
North Reading, Massachusetts

September 1, 1969

The research reported herein was performed pursuant to a grant from the Office of Education, U.S. Department of Health, Education and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

U.S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE

Office of Education, Bureau of Research

CONTENTS

Page

ACKNOWLEDGEMENTS v

SUMMARY 1

CHAPTERS

I. PURPOSE, SCOPE, AND PROCEDURE OF THE PROJECT 14

II. THE MILIEU FOR THE PROJECT 36

III. SCREEN EVALUATION COURSES: DESCRIPTIONS AND EVALUATIONS FOR YEAR I (1967-68). 53

IV. SCREEN EDUCATION COURSES: DESCRIPTIONS AND EVALUATIONS FOR YEAR II (1968-69) 94

V. SCREEN EDUCATION COURSE: DESCRIPTION AND EVALUATION OF A SPECIAL PROJECT AT NORTH READING JUNIOR HIGH SCHOOL (1967-69) 127

VI. EVALUATION OF THE STUDENTS IN THE SCREEN EDUCATION PROGRAM 146

VII. STUDENT COMMENTARY 191

VIII. THE PROJECT'S EQUIPMENT 209

IX. THE PRINCIPAL INVESTIGATOR'S COMMENTARY AND ASSESSMENT 221

Page

APPENDICES

A.--The Philosophy of Screen Education . . . . A- 1
B.--The Screen Language: Its Vocabulary and Conventions A-11
C.--Screen Education Practice: A Partial Bibliography A-14
D.--Data on North Reading, Massachusetts, Schools A-18
E.--Student Enrollment in Screen Education Courses: 1967-68 and 1968-69 . . . . A-22
F.--A Parent's Reactions A-23
G.--TV Questionnaire, as Prepared by a 1968-69 Communications Class A-24
H.--Comments from Arthur Kenney A-31
J.--Comments from Kilburn Culley A-33
K.--Report by Alice Hecht on her Teaching Practice A-34
L.--Equipment List A-41
M.--16mm Films Used During the Project A-43
N.--Bibliography of Books on Films and Television in the Library at the North Reading Senior High School A-48
O.--Visitors to the North Reading, Massachusetts, Screen Education Project A-52
P.--Dissemination Activities A-61
Q.--"T.E.A.M." Comparisons of the Project Students and the Total School Population (Sophomore to Senior Years) A-65
R.--Student Evaluation Questionnaire A-69
S.--Tabulations of Answers to the Student Evaluation Questionnaire A-72
T.--Student Self-knowledge Scale A-75
U.--Summary of HSPQ Categories A-84
V.--Differences Between the Experimental and the Control Groups A-86
W.--Experimental and Control Groups Scores A-91
X.--Accounts of an Exchange of Classes Between English and Screen Education A-93

THIS REPORT IS DEDICATED TO
THE STUDENTS OF THE NORTH
READING SCHOOLS,
1964 TO 1969.

ACKNOWLEDGEMENTS

We believe in all sincerity that Phase I of the Project (a screen education demonstration at North Reading High School, North Reading, Massachusetts) combined with the ensuing Report and Phase II of the Project (envisioned as a seminar) will substantially achieve the overall objectives of the Project. We are, indeed, grateful to both the U.S. Department of Health, Education, and Welfare, Office of Education, Bureau of Research, and to the community of North Reading, Massachusetts, for the unique opportunity afforded us to conduct this investigation.

The Project Team

Anthony W. Hodgkinson Assistant Professor of Film School of Public Communication Boston University Boston, Massachusetts	Principal Investigator
David J. Powell	Project Director
Robert O. Ball (1968-69) Susan Carley (1967-68) Charles McVinney (1968-69) Joseph Poire (1967)	Teachers

John Cloninger	Research Director
Kenneth Garni (1968-69)	Research Assistant
Carolyn Elston (1967-68) Margaret Starrett (1968-69)	Secretaries

Consultants

Dr. Louis P. Aikman, Associate Professor, School of Education, Boston University, Boston, Massachusetts.

Dr. Jane Anne Hannigan, Associate Professor, School of Library Science, Simmons College, Boston, Massachusetts.

Ronald E. Polito, Assistant Professor of Film, School of Public Communication, Boston University, Boston, Massachusetts.

We are greatly indebted to the North Reading School Committee for their foresight and courage in providing the North Reading School System as a site for this project.

We are especially grateful to Dr. Albert L. Benson, Jr., Superintendent of Schools, North Reading, Massachusetts, for his continued kindness, cooperation, and support.

As will be seen, a great number of people--administrators, faculty, staff, students, and others--contributed to the Project while it was in progress. But its all-important inception was due to the inspiration and efforts of one man in particular, Abraham J. Cohen (now Audio-visual Consultant, Public Schools, White Plains, New York). I would like to take this opportunity to thank him for his aid and friendship.

SUMMARY

Purpose and Objectives of the Screen Education Project

The primary purpose of this investigation was to design and implement a variety of screen education courses in a public school system and to evaluate such courses in terms of their effects upon the students who participated. The Screen Education Project (Phase I--1967-69), located at North Reading High School, North Reading, Massachusetts, demonstrated that the tenets and methods of screen education can be applied in a controlled situation and can provide a planned opportunity for educators to observe, discuss, and to evaluate the work accomplished in this project.

The specific objectives of the project study were:

1. To provide screen education for the selected children of North Reading, Massachusetts.

2. To familiarize educators with the principles and methods of screen education, by observing it actually taking place.

3. To evaluate the efficacy of screen education methods in developing:

   a. creative work in all forms of communication;
   b. discriminating consumers of popular art.

4. To determine which methods of screen education are most likely to produce the above results.

5. To ensure the continuance of research into, and discussion of, screen education work on a national and international scale.

Methodology and Evaluation of the Project

The design of the courses was formulated on the bases of Project Staff experience and available data. The Project Staff decided to approach the stated objectives in four main ways:

1. To teach screen education together with English skills and subject matter.

2. To teach film production to those students who were interested in such a skill.

3. To teach about the media and to seek to understand how they operate and perform best.

4. To demonstrate that the media could provide opportunities to approach social questions in a way that provided more immediacy, relevancy, and involvement than the more traditional courses offered in the social studies area.

Thus, four courses were developed for Year I (1967-68) with a total student enrollment of 190 (22.3 per cent of the student population), and three courses were given in Year II (1968-69) with a total student enrollment of 210 (25.06 per cent of the student population). During the first year of the Project, the following courses were taught:

Fundamentals of Film: Designed to grow out of a close study of the nature of the film medium and related literary forms and correlated with ninth-grade English curriculum.

Film Production: The aim of the course was to give each student the maximum opportunity to express himself in film and to become capable of handling ideas in filmic terms through script writing and production.

Communications: This course was to examine the forms of film, television, radio, press, advertising, and other media. In each case, it was focused on the structure and product of the industries involved and was correlated with the eleventh-grade English curriculum.

Screen and Society: The course focused on current and recurrent problems as faced by society and on their relation to the life of the young adult, in terms of their treatment in outstanding feature films, and was correlated with the social studies curriculum.

Preliminary evaluation after Year I indicated the need to alter the courses in the program in the following manner:

Screen Fundamentals: An exploration of visual perceptions and the "language" of the visual and aural media, designed to promote greater understanding of the media and to develop skills in their expressive modes.

Communications: A study of the modern media--film, television, radio, newspapers, and advertising--and their uses, with a very practical emphasis on student production of film, tape, and so forth.

Screen and Society: Continued as in the first year of the Project.

An additional experiment was conducted by the Project Director in the sixth grade during the two years of the Project, entitled _Art and Communication_ and enrolling a total of nineteen students.

Art and Communication: The course was designed to explore some modes in which we communicate with each other and in which the world communicates to us.

All students enrolled in screen education courses self-selected their courses. During the Project, relevant data on the North Reading High School population were made available to the Project Staff. The results of a comparison of the Grade Point Average Scores of the screen education students and of the remainder of the student population indicated that the selected screen education students were significantly _less_ capable than their peers. In addition, an instrument used (T.E.A.M.) showed that the screen education population differed significantly at the .01 level from the remaining school population in 33 of the 45 areas.

Thus, the project teachers worked with a student sample that not only had a less-than-average intellectual and academic orientation but also lacked many of the personality traits likely to be conducive to experimentation of this nature.

It was agreed by the Project Staff that a central aim of the project work should be to aid students to develop their self-knowledge and self-awareness, and, thus, the major emphasis of the evaluative procedure was on the students themselves. Four instruments of evaluation were selected by the Project Staff:

1. A student evaluation questionnaire was designed primarily to explore students' reactions to the screen education courses (see Chapters I and VI).

2. Classroom observations were made on a regular basis, although randomly-timed, by the Research Staff and by the Principal Investigator (see Chapters I and VI).

3. Student interviews were conducted on both a formal and an informal basis by the Research Staff (see Chapters I, VI, and VII).

4. A student self-knowledge scale was used to explore the value of screen education in increasing students' self-knowledge and to compare these findings to standardized test results (see Chapters I and VI).

Additional evaluations, informal in nature, were obtained from administrators, faculty, and parents of the North Reading community (see Appendices F, H, J, K, and X). The Project Report contains detailed descriptions of the evaluation of the screen education courses as taught and a critical evaluation of the equipment used in the study (see Chapters III, IV, V, and VIII).

Major Findings of the Screen Education Project

From the evidence presented in Chapters I to VIII of this study, it can be seen that the findings support the majority of the objectives formulated for this investigation.

The first objective of the program, to bring screen education to selected children at North Reading, was realized in that 419 students actively participated in screen education courses during the sample time period of 1967-69. The positive evaluation of the course program by its faculty indicated that screen education was both a worthwhile and significant addition to the curriculum. It is noteworthy that the student sample shared this assessment. Both faculty and students cited the need for additional practice in film-making and other allied areas, as well as the need for deemphasizing of the reading/writing skills within the context of screen education (see Chapter VI).

The second objective, to familiarize educators with the principles and methods of screen education, by observing it actually taking place, was achieved in that 115 visits were made by interested educators; 167 formal requests for information were answered; 18 news items and publications derived from the Project (see Appendices O and P). One outstanding example of information release was the production of the WGBH (ETV) film documentary with the students entitled "On the Scene: Through the Cameras' Eye" (see Chapter IV). The reader is reminded not to overlook direct and indirect influences exerted through the screen education program upon the entire faculty of the school. Although this aspect was not studied or reported, there are indications of both positive and negative reactions.

The objective to evaluate the efficacy of screen education methods in developing (a) creative work in all forms of communication, and (b) discriminating consumers of popular art, the third objective of the Project, was achieved. All classes in screen education indicated a development of basic skills in communication areas (see Chapters VI and VII). The student output in the forms of tapes, films, slides, and stills, as well as the noticeable increase in oral communication on the part of these students in their classes, provide ample, supportive evidence of the successful accomplishment of this goal.

The student-designed questionnaire on television (see Chapter IV and Appendix G), prepared in the Communications course and administered in the North Reading community, emphasizes the dual development of the students' creativity in communication and discrimination in visual and aural perception. It is to be noted that evidence indicates that screen education has the greatest impact on creativity in communications with students in lower grade levels. The factor of "sophistication" in older students appears as an identifiable deterrent to the necessarily simplified exercises.

Given the opportunities to express their appraisals of the various media, students responded with growing and identifiable discriminatory abilities. The Screen and Society course substantiated the validity of the premise that films can be used as an effective starting point for profitable discussion and action. However, a correlary finding was that the course would increase its success and effectiveness in direct relation to the increase of both student and community involvement.

The fourth objective, to determine which methods of screen education are most likely to produce the above results, was carefully explored. An overall recommendation is given to continue the development of the screen education program with even greater emphasis on interdepartmental approaches and to continue an interaction with all areas of the curriculum. To place screen education within the sole aegis of one department, for example the English department, presents multiple problems.

Several methods in teaching and in the operation of a class were utilized during the project: team teaching; t-grouping with instances of synectical approach; media lecture/demonstration; and teacher exchanges. The students indicated in their evaluations that their teachers were "good" and that the sole criticism of them would be a lack of sufficient discipline. However, it should be noted that as many students indicated a great preference for the informal nature of their classes and praised the teachers for this free control. The latter group felt that this environment of freedom improved their productivity.

Materials and equipment were used in the Project, and several findings are of importance, since they influence the methodology of the screen education program. Ideally, the role of the feature film seems to be in an easy reference status, similar to film books, that is to say, at the immediate retrieval of the students when needed. Short films seem to represent the most useful material for scheduled classes. Reference books, general books on film, records, slides, tapes, film extracts, and short lengths of film illustrative of various aspects of the film and other media support the screen education program. However, the Project indicated the need for the media teacher to continuously develop new materials for more effective visual and aural assistance to the learner (see Appendices M and N).

The entire Project indicated that successful work in film can be done with a minimal amount of equipment (see Chapter VIII). Appendix L provides a complete list of the equipment utilized during the Project, while Chapter VIII provides a detailed analysis of the uses of each piece and/or type of machine. It was clear to all, staff and students, that a media workshop area is essential, encompassing permanent installation of needed equipment but maintaining maximum flexibility (see Chapter VIII for a complete list of suggested capabilities for a media workshop).

A related problem to methodology was that of grading. The staff found it difficult to apply the traditional system of grading in the courses. Several students could not understand the teacher's distinction between the person or student himself and the work or performance of the student.

The reader will find it noteworthy that the three highest-ranking priorities of activities indicated as being enjoyed by the students were as follows:

1. film-making;
2. film viewing;
3. using a still camera.

This seems to reemphasize the practical orientation of the students and their clear desire to continue in this pattern.

The fifth objective, to ensure the continuance of research into, and discussion of, screen education work on a national and international scale, was achieved. The research findings concerning self-awareness indicate a promising area for continued research. Because of the discovered atypicality of the student sample in this study, it is clear that parallel studies need to be undertaken that supplement the data compiled in this investigation. The planning of a Seminar as Phase II, which will bring together educators to discuss the implications of the screen education project and the nature of higher education in media, ensures success of this objective.

CHAPTER I

PURPOSE, SCOPE, AND PROCEDURE OF THE PROJECT

Screen Education: A Developing Philosophy

The simplest definition of screen education is "teaching children, in relation to the screen."[1] Here, the term "screen" is employed to embrace both films and television, the assumption being that in the projection of moving images on a screen, accompanied by sounds, we have a definable mode of communication comparable to the modes of print, speech, photography, etc. The comma in the definition after the word "children" is an attempt to emphasize (a) that it is the students who are to be regarded as more important than the "subject," and (b) that screen education is to be regarded more as a student-centered approach to education than as a body of subject matter to be inculcated in traditional forms.

---

[1] Anthony W. Hodgkinson, Screen Education (Paris: United Nations Educational, Scientific, and Cultural Organization, 1964), p. 21.

Arising from a mixture of educational motives in the years immediately following World War II, the screen education movement has been unusually sensitive to, and affected by, developing social, educational, and communication theories.[2] In its attempt to adapt itself to the continuously-changing nature of films and TV, society's response to, and use of them, and the revolution in education occasioned by the screen and other media,[3] screen education has increasingly turned away from set methods of instruction in data (history of film, technique, study of screen classics, etc.) and today pursues more closely than ever the setting-up in the classroom of a relatively free activity situation, in which a film or TV program (one might almost suggest any film or TV program) is made the stimulus for communication, creation, and self-discovery.

Thus, the theories and advocacies of a number of authorities in varied fields (for example, Jean Piaget

---

[2] See Anthony W. Hodgkinson, "The Scope of Screen Education," A-V Instruction, XIII (January, 1968), for a brief description of screen education philosophy.

[3] See, for example, McLuhan and numerous other contemporary writers.

Herbert Read, Marshall McLuhan, Carl Rogers, and Edgar Z. Friedenberg) acquire fresh meaning when they are related to the teaching of the screen media and provide continuing justification for screen educators to avoid attempting to establish narrow methodologies for what is increasingly less a "subject," more an ambitious concern to reexamine education in terms of today and tomorrow.

In Appendix A to this report will be found a fuller attempt to justify the philosophy of screen education outlined above.

The Problem to be Investigated

Since the turn of the century, when the cinema first established itself as a popular art, thoughtful persons both inside and outside the educational field have been concerned about its effects on children and immature people and, ultimately, upon our society. With the advent of television and the increase of other forms of mass entertainment and communication (comic books, paperbacks, radio, pop records, etc.), such concern has both deepened and widened.[4]

---

[4] See, for example, Schramm, 1957; Klapper, 1960; Miller, 1963; and Hall and Whannel, 1964.

Action taken has tended to fall into three categories: prohibitory measures (censorship, parental restrictions, etc.); inoculation against the bad (information to parents and educators, film appreciation activities, etc.); and scientific research.

Research has been hampered by lack of financial and other resources and, indeed, by lack of purpose, although individual studies have produced evidence of interest illustrating, almost beyond dispute, the fact that the mass media exert a powerful influence on children and young people.[5]

A valuable part of screen education is the opportunity it affords children and young people to express their own creative ideas, both individually and in groups. Finding themselves concerned with a medium in which they are already deeply interested, and to which they naturally respond, most children experience a release from the inhibitions which they frequently feel when studying under the conditions imposed in more traditional subject-areas. Once assured that the teacher shares their enthusiasm and respects their views, they express themselves vividly in numerous ways--orally, in writing and drawing, and in the film medium itself.

---

[5] See, for example, Bandura, 1963; Belson, 1958; and Himmelweit _et al_, 1958.

The problem under investigation thus resolved itself into three basic queries:

1. Could a unique screen education program be designed and demonstrated in a public school system of the United States?

2. Could students participating in such a program be affected in any measurable degree?

3. Could such a program provide the opportunities for observers and visitors to attend lesson sessions, watch the development of the students and their work, and to discuss and evaluate it with them and the project staff?

Although there has accumulated, especially in the past decade, a great deal of literature and some films descriptive of various lessons and courses in screen education in the United States, Canada, Europe, and Australia (see Appendix C for a partial bibliography), opportunities have been very few for the kind of continuous, day-to-day, integrated teaching in a public school situation which this project offered.[6] Moreover, the Project was able to do what other school screen education projects have not--provide a continuous opportunity for observers and visitors to attend lesson sessions, watch the development of the students and their work, and to discuss and evaluate it with them and the project staff. (A list of visitors to the Project is given in Appendix O; other dissemination activities are listed in Appendix P.)

Objectives of the Study

The objectives of the study are as follows:

1. To provide screen education for the selected children of North Reading, Massachusetts.

2. To familiarize educators with the principles and methods of screen education, by observing it actually taking place.

---

[6] Perhaps the closest parallels are those in Tasmania and Sweden, described in the following articles: W. H. Perkins, "Screen Education as an Examination Subject," Screen Education Yearbook 1965 (London: SEFT Publications, 1965); W. H. Perkins, "12,000 Happy Boys and Girls," Screen Education, XXXIX (May-June, 1967); Sven Norlin, "Summary of a Research Study: Suburban Youth and Films," Screen Education, XLII (January/February 1968).

3. To evaluate the efficacy of screen education methods in developing:

   a. creative work in all forms of communications;

   b. discriminating consumers of popular art.

4. To determine which methods of screen education are most likely to produce the above results.

5. To ensure the continuance of research into, and discussion of, screen education work on a national and international scale.

The Selection of the Site

The North Reading Public School System, North Reading, Massachusetts, was chosen as the site of the screen education project. The following criteria were used in the selection process:

1. Eagerness and willingness of the school system and the community to cooperate fully with the project.

2. Control made possible by limiting study to a prescribed community and school.

3. Facilities available, which included rooms for film viewing, small group discussion, work areas for creative activity, and equipment for film production.

The Project was designed to operate during the academic years 1967-68 and 1968-69.

Selection of the Screen Education Students for Years I and II[7]

Year I (1967-68)

It was decided jointly by the project staff and the school administrators that screen education courses would be offered for English and social studies credit, depending upon the content. A range of courses covering grades nine to twelve were designed. Since the High School offered an all-elective program in English and social studies at the levels concerning screen education, it became clear that the students would be self-selected in that they would elect screen education courses as part of their total program.

A presentation was designed by the site director and was given to all eligible students. This presentation was in the form of a "Media Environment," which was then discussed and commented upon in relation to the courses to be offered. Written information was also given to students, faculty, and guidance personnel.

---

[7] See Appendix E for the student-enrollment figures for various screen education courses.

The actual process of choosing was done by the students in consultation with the faculty and with the guidance personnel. As screen education had been primarily confined to nonacademic students in the years prior to the beginning of the Project (the course was conducted by the Project Director within the English curriculum), the majority of those involved in the choosing process tended to regard the courses to be offered as being directed particularly at the nonacademic students, despite strong objections and recommendations from the Project Director. There was also considerable concern that such courses would not be accepted by colleges and other institutions. The result of these factors was a noticeable bias toward the average, or below average ability, students in the final course enrollments. This bias persisted into the second year.

Year II (1968-69)

Basically the same process was followed for Year II but without the need for a special presentation. In addition, the new tenth-grade course became a requisite for further courses in the eleventh and twelfth grades.

All courses in English and in social studies were now offered on an elective basis, with some distribution requirement, in grades ten to twelve; all project (screen education) courses were offered at these levels. Thus, in the second year of the Project, the screen education courses were competing with a large number of electives.

Good publicity, both external and internal, created new interest in the courses.

Control Groups

Control groups were selected by random sampling from those students not in screen education courses at each grade level. In these groups, all students were asked if they would cooperate to help the Project obtain its research data. Any student who did not want to do so was excused and another student located.

The Design of the Courses

All the courses offered during the Project were conceived and designed so as to explore the following objectives set out in the original proposal:

"To demonstrate teaching methods whereby children may be assisted to develop appreciation and understanding of films and television, and (by extension) other popular arts; to investigate how such teaching can (a) increase discrimination in regard to the mass media, (b) provide new opportunities for children to demonstrate their creativity, and (c) ascertain how screen education can be related to other, more traditional, areas of education.

"The attempt will be made to discover what type of course is most efficacious for children of varying grades, stages of development--both intellectual and emotional."

These objectives provided the framework through which the problems of discovering, recording, and disseminating knowledge about the methods of teaching screen education could be attempted and described.

The rationale for the design of the courses was drawn, in part, from the experience of the Project Director during three years of teaching at North Reading and attempting to introduce screen education on a limited scale at several grade levels. Other experience, in Europe and elsewhere, also provided possible models and patterns.

It was decided on the bases of both experience and data to approach our objectives in four main ways:

1. To teach screen education together with traditional English skills and subject matter. This approach would, we believed, take care of the concern that younger students (ninth grade) should not neglect their English studies and introduce the ideas of screen education on a basic level, using more traditional verbal skills as a supportive aid to the student and the teacher.

2. To teach film production to those students who were interested in such a skill and to provide this as an opportunity for the less verbal student to achieve success in communicating where his previous attempts and experience had proved to be unrewarding, if not destructive of his self-confidence.

3. To teach about the media and to seek to understand how they operate and perform best. This aspect presumed the student to have already developed adequate skills and understandings in the verbal area; and so it was developed for the older high-school student.

4. To demonstrate that the media could provide opportunities to approach social questions in a way that provided more immediacy, relevancy, and involvement than the more traditional courses offered in the social studies area.

The use of film and television and other media can provide for the student direct and concrete examples from which more general observations may be made. Parallels between the students' experience and environment can be clearly demonstrated in this way and often made actual in a student-produced film, interview, etc.

These four approaches provided the framework for four courses:

1. Fundamentals of Film, ninth grade;
2. Film Production, tenth grade;
3. Communications, eleventh grade;
4. Screen and Society, twelfth grade.

Courses 1, 3, and 4 were designed to have a reasonable balance of activities--reading, writing, viewing, discussing, and project work involving media production. The emphasis was to be on the teacher as a skilled and knowledgeable advisor and leader and on large group, small group, and individual work by the students. A curriculum as such was not written, but rather a series of open-ended units were created. These units were then modified, or radically changed, by the Project Staff as the courses progressed; the changes were based on the observations of the whole staff and on the students' observations, reactions, and performance.

In the light of the first year's experience of teaching these courses, modifications were made according to the following rationale:

The amount of production work done in all the courses increased beyond the original design. This work was most successful in reaching our stated objectives.

The attempts to relate screen education to other, more traditional areas of education were largely unsuccessful as conceived. It was clear that the success of exploring the media through their own means of production and well-executed, relevant, exciting examples meant that we should use such activities as a primary base and then move into the other areas of education. Thus, only after a good understanding and experience of the skills and structural processes of the media had been given the student, would it be possible to relate other areas and disciplines.

Accordingly, every course in the second year began with a period of time devoted to understanding the tools to be used. In addition, the Fundamentals of Film course was scrapped, and a new course was introduced at the tenth-grade level called Screen Fundamentals. It was a requisite for the other courses offered at subsequent levels and confined itself to a thorough, practical examination of the structures and processes of the media and of the associated verbal skills and knowledge needed.

The remaining courses were redesigned to have a heavier production emphasis and to contain a more equal balance between examination of the work of others and the students' own projects. These changes again reflected our finding that direct involvement with the media provided the best way of evolving a conscious and knowledgeable attitude toward the media and their actuality within and without the classroom.

Complete details and evaluations of the course designs are given in subsequent chapters.

Methodology of Evaluation

The objectives of the Project deliberately did not include the production of firm, final scientific "proofs" of the virtues of screen education. Too many factors, each difficult to define precisely, are involved; even the "goals," in common with the goals of education itself, are various and open to endless argument. William Kuhns, in an excellent analysis of "The Goals of Film Study," says:

> The problem with orientation of goals in film study is not that there are none; quite the opposite--there are almost too many possible goals from which to choose . . . . Indeed, it may be that film study will flourish when the teacher is not dominated by too clear, too emphatic an approach. Highly-defined goals have a way of inhibiting the more creative approaches taken to achieve them . . . .
>
> A goal . . . is important, but more as a starting point than as an expected result . . . . I personally believe that the best efforts in film study accrue from an amalgam of the various approaches . . . .[8]

In an attempt to maintain this flexibility in the North Reading project, the investigator jotted down, and circulated to the Project personnel at its inception, the following, wide "questions to be borne in mind," drawn from some of the claims which he and others make for screen education:

"1. Does a course of Screen Education develop in children:

  "(a) 'better' discrimination in respect to films and TV?

---

[8] William Kuhns and Robert Stanley, Teaching Program: Exploring the Film (Dayton, Ohio: George A. Pflaum, Inc., 1968).

"(b) 'better' discrimination in respect to other forms of mass media?

"(c) 'better' attitudes towards sex, crime, violence ('citizenship')?

"(d) 'better creativity' (in screen media, in writing, speaking, self-expression, drawing)?

"(e) 'better' understanding of artists' problems?

"(f) 'better' ability to respond, and articulate response, to art (screen, other)?

"(g) 'better' attitudes towards other students, teachers, parents?

"(h) greater self-confidence (knowledge of self)?

"(i) greater knowledge of facts imparted in other subjects?

"(j) 'awareness' (perceptivity, sensitivity, etc.)?

"2. What general methods of Screen Education best achieve the above, or specific, goals?

"(a) Screening of full-length films--with or without discussion?

"(b) Screening of short films--with or without discussion?

"(c) Screening of extracts from films--with or without discussion?

"(d) Viewing of TV programs--with or without discussion (with or without teacher)?

"(e) Learning 'facts' about films, TV--what facts?

"(f) Analysis of films--content, form (both combined)?

"(g) Discussion without film, TV illustration (local cinemas, etc.)?

"(h) Film (closed cir. TV) production?

"3. What type of child benefits most?

"(Age, sex, I.Q. ability, emotional make-up, background, etc.)"

Notable is the number of times inverted commas are used to emphasize debatable or indefinable terms--especially "better." How does one define or measure, for example, "better creativity"?

During the two years of the Project, a great deal of thought and discussion on the part of all the Project personnel took place, centering on these questions. As a result, it was agreed that a central aim of the Project work should be to aid students to develop their self-knowledge, or self-awareness. It was, or is, recognized that such a goal is extremely difficult to define and may, in fact, be defined in a variety of ways, depending upon which school of thought is followed. Several other subsidiary areas were marked out for observation and investigation, as will be noted, but considerable emphasis was placed on the "self-awareness" aspect, in the hope that later and more sophisticated investigators will direct their attention to it.

A further problem, for both teaching and evaluation, is increasingly raised in current screen education practice and, again, is well described by Kuhns:

> A deep bias pervades Western education, a bias which holds that a man is equipped to grapple with the world and his experiences of the world insofar as he can think clearly and logically (in words, of course), speak articulately, and understand what others are saying. Verbal understanding and verbal modes of thought have been important bases for Western civilization, but whether they alone can serve to educate is a moot question . . . .
>
> Possibly more important than the presence of this bias, however, is the incalculable potential it may be discouraging . . . . Education has never explored, on any really vast level, the potential for developing nonverbal (and nonmathematical) modes of thought. Yet the preponderance of visual images surrounding students today give rise to the question whether there might not, after all, be ways of thinking and understanding which could only be expressed visually--or translated into cruder, verbal terms.

The investigator, and probably all who read this report, share the verbal/logical bias described by Kuhns. (Indeed, the very existence of this written report,

---

[9] Ibid.

incapable of including within itself the screen and other modal expressions of the North Reading students, proves this.) "Evaluation" itself must be couched in logical, verbal, or mathematical forms; yet, it may be their very antithesis that we are attempting to cope with. It is well to bear this very much in mind in considering what follows.

At somewhat short notice, due to the last-minute failure of the educational psychologist originally proposed to aid the Project, Mr. John Cloninger was appointed Research Director and was presented with the task of observing and evaluating what transpired. He was deliberately chosen for his initial lack of knowledge of, or involvement in, screen education practice or philosophy, since it was felt most desirable that an objective, "outside" observer should cope with the task.

During the first year of the Project, several methods and instruments for evaluation were initially tested and refined. It was decided that, during the Project's second year, these should be reduced to four, as follows:

1. A Student Evaluation Questionnaire (SEQ): Designed primarily to explore students' reactions to the Project courses, this was revised in cooperation with

students themselves and applied comprehensively in all three courses taught in the senior high school during 1968-69. A copy of this instrument, which contained both closed- and open-ended questions, appears as Appendix R, and Appendix S provides a tabulation of answers to the closed questions.

2. Classroom Observations: From the second semester of 1967-68 onwards, regular, but randomly-timed, observations of lessons were made by the Research staff and by the investigator.

3. Student Interviews: Throughout the Project, both systematized and informal interviews were conducted with students by the Research staff. Quotations are provided in Chapter VII.

4. Student Self-knowledge Scale (SSS): As a preliminary attempt to explore the value of screen education in increasing students' self-knowledge, an instrument was designed to enable students to describe their own personality traits, in a form which could be compared with standardized test results.

In addition to the above, formal and informal attempts were made during the Project's first year to secure the opinions of the Project staff and other faculty. In general, these were inconclusive, and this procedure was not followed through in the second year. The end-of-Project opinions of the senior high school principal and of the chairman of the English department are, however, reproduced as Appendices H and J.

CHAPTER II

THE MILIEU FOR THE PROJECT[1]

The Place

The Town of North Reading is located within eighteen miles of four Massachusetts cities--Boston, Lawrence, Lynn, and Lowell--and is accessible to them by four major highways. For nearly a century, North Reading was a quiet, agricultural town of some three thousand inhabitants, but, in the decade 1950 to 1960, it became a "bedroom suburb" of Boston, and its population increased to around ten thousand inhabitants. The majority of newcomers to the Town have been those seeking a medium-priced residence accessible to the large cities rather than those groups who characteristically follow industry into a town. The largest number of new residents are of Irish-American background; this changed the area's religious orientation from that of a predominantly Protestant one to that which is presently half Protestant and half Catholic.

---

[1] Most of the material for this chapter derives from two reports made for the Project by Mrs. Stephanie Delaney (Guidance Director, North Reading public schools) and by Mrs. Richard Sherman (member, League of Women Voters of North Reading).

The Town has been governed for more than a century in the traditional New England form of an open town meeting, a board of selectmen, and many elective and appointive town boards manned by volunteers. The old families have only recently lost control of town government (local elections are fought on a personal, rather than on a political, basis). The political makeup of the Town has changed from solidly Republican to that which is fifty-two per cent independent, twenty-four per cent Democratic, and twenty-four per cent Republican. About ninety per cent of those eligible are registered voters.

Until quite recently, North Reading did not encourage the location of industry, and business was largely confined to serving the immediate needs of the community--food stores, service stations, and the like. With the increase in population, however, and the rising tax load, the Town has recently begun to put real effort into developing an industrial base. It has somewhat limited land and services suitable for major industry. It is now reexamining its potential for service agencies and for small manufacturers.

North Reading is effectively divided in two, by Route 28 (Main street) and its narrow band of service businesses. The eastern side is comprised of medium-priced homes, occupied by professional men, junior executives, and business people, and the older, singly-built houses, where the families are relatively long-term residents. There is a sprinkling of very old homes, most of them well-maintained. Most people own their homes (87%), and only recently have there been any modern apartments built.

On the western side, there is an area of natural beauty that originally attracted an unplanned collection of summer cottages; these subsequently developed into year-round, but basically substandard, dwellings. This area has a relatively stable population and a strong sense of neighborhood. The majority of the underprivileged and welfare recipients live here. The incidence of delinquency tends, on the whole, to be higher here than that for the rest of the community. From this area, too, comes the highest percentage of dropouts. Those who survive to graduate seldom seek further education and, while in school, tend to choose the less-demanding courses, regardless of their innate abilities.

About forty per cent of North Reading graduates go on to four-year colleges. Many of their parents are in income brackets too high to qualify for much scholarship aid; yet, because of their chosen standards of living, they cannot meet the increasing costs of private college tuition. Thus, the University of Massachusetts, state colleges, and institutions that accept commuting students are those most favored.

In the early 30's, during the Depression years, North Reading students completed their education at the eighth grade and were then transported to the nearby Town of Reading for high-school courses. For economic reasons (the students were needed to supplement family income), the dropout rate was inevitably high, and very few went on to further education. As conditions improved, more North Reading parents sought further education for their children, and Reading, itself hard-pressed for school accommodation, made representations to North Reading to provide its own high school.[2]

When the new high school eventually opened its doors in 1957, to 850 pupils, it proved an added incentive to those, largely white-collar workers, who were seeking homes in a quiet suburb, and their children quickly swelled the school's population. Moreover, these new parents began to influence the pattern of the school's curricula, placing emphasis on college-preparatory and business courses. The more the willingness of the school to introduce new courses and experimental programs, the greater was the attraction to move into the Town, and these two trends nurtured each other.

The courses that suffered in this expansion were those designed for terminal students, especially boys. The Town had voted to join with neighboring towns to construct a regional vocational school. This plan was not, in fact, implemented as envisaged, but, because of its existence, practical industrial arts courses at the high school were not developed sufficiently to accommodate the numbers electing them, and academic courses were offered in lieu.

---

[2] Statistical information about the North Reading Senior High School, as it is today, is contained in Appendix D.

As the imbalance in the curriculum became more apparent in the middle sixties, efforts were made to provide a greater diversity of courses which were better suited to the variety of student needs. Screen education courses were thus able to increase this trend toward diversity.

Delaney and Sherman outlined factors that held particular significance for them concerning the general tenor of the school system in 1967 (Delaney) and in 1969 (Sherman). It will be noted by the reader that although these two descriptions represent separate viewpoints, there exist common concerns that reflect subtle, overall changes in the essential climate of the school system. The following are highlights exerpted from these two reports:

1967 (Delaney)

"Achievement in the high school seems to fall short of student potential. Figures obtained from the Otis Test of Mental Ability show a composite picture that indicates that the school population has a median mental ability of 108. But the graph of achievement, measured by course grades, shows a plateau of low average work by those who might be expected to do better, and the curve of achievement levels accordingly descends sharply instead of gradually declining.

"There is a marked tendency for children who come from the higher economic strata in the Town to work for marks alone, rather than to acquire knowledge. Many of these students come from families whose breadwinners have comparatively recently risen above their co-workers in economic status, prestige, and position. The head of the family requires his son or daughter to reflect his accomplishment and applies pressure to 'make good grades' and/or the honor roll.

"The average North Reading student is very insular. He might as well be 200 miles from Boston for all that he is exposed to its metropolitan cultural resources. At least 90% of most students' exposure to these resources results from field trips organized by the school. 'Cultural deprivation' here results, not from lack of means but from a general lethargy (or understandable fear?) on the part of most adults which prevents them from exposing youngsters to what a big city has to offer.

"Similarly, North Reading students have had only vicarious exposure to the social issues of today. Their thinking is influenced almost entirely by parental views or by television. On segregation, for example, a student can give 'acceptable,' lip-service views: He thinks he knows, he laughs at the jokes pro and con, but he is not involved. For North Reading (in common with many such suburban communities) has no minority group. The few families from other ethnic backgrounds who live there are easily assimilated, and there is no confrontation, no economic or social competition, no 'problems' with Negroes, Cubans, or Puerto Ricans.

"Finally, there is the general question of student reaction to authority, of which North Reading (as elsewhere) provides its specific illustrations. A percentage of North Reading students resist authority because they do not trust it. In the past, civil authority in the Town left much to be desired. As the students saw it, many individuals failed to live up to the standards they professed to uphold. There were personal scapegoating of certain youths, cover-up of others, etc., so that those few youngsters who would, in any case, flout authority had some substance with which to influence others to do the same."

1969 (Sherman)

"Some characteristics of the school system are:

"1. It has a basically happy climate.

"2. It recognizes that the major part of its job is educating the large middle body of the students, the average students.

"3. It has programs for the 'other-than-average' students--accelerated programs; a work-study program; a film communications program; special interest clubs; classes for the handicapped; and a soon-to-be-opened regional vocational high school.

"4. It has a solid grounding of proven educational methods but uses, and even initiates, innovations (see-and-do classes in science, government, social science, etc.).

"5. Its teachers are a mix of conservatives and liberals, with a common denominator of being genuinely interested in the students and dedicated to doing a good job.

"6. Although a feeling of pressure to excel (that is, to make good grades) seems to be inescapable in our culture, the North Reading schools do not seem to be driven by it.

"7. The students do extracurricular things of a wide variety and do them well, be they sports, music, or newspapers.

"8. Most of the community respects the liberally-conservative school committee, and generally the school has a good relationship with the community.

"If the real aims of education are self-development, responsiveness and responsibility, and a sense within the individual that learning is a lifelong process, the school system may claim success. If the means of achieving these goals are to be interwoven into the life of the community, then, too, it is successful. Some examples of this interrelationship are: participating course in local government; working with interested citizens to present the real impact of current social problems through black students coming to North Reading High School, face-to-face contacts for adults and students through a lecture series sponsored, financed, and produced by the student newspaper; and many more.

"In all of these examples, there is a constant: Faculty, adults, and students work together. The school is providing a stimulus, an opportunity, and an arena for some of the most heads-up and creative people and ideas in the Town, whether they be school-, citizen-, or student-initiated."

The frame of reference that is provided by these two descriptions of the community of North Reading gives a necessary perspective to many of those variables and subtle changes that are unascribed in the subsequent pages. However, the reader should bear in mind that many communities share some of these problems of development and change, and, therefore, North Reading should not be considered as having provided a unique environment for the Screen Education Project.

In addition, the Project investigator would not wish to claim, or infer, that the Screen Education Project was the sole agent for change, as it is clear that others of equal importance combined together to influence this change.

The Students

As it turned out, the students enrolled in the Project classes at North Reading Senior High School were generally quite different from the school's "average" students. Although this was not fully discovered until the Project was well advanced, the differences are sufficiently significant to warrant their being discussed in this relatively early chapter, and it is strongly urged that they be kept in mind throughout the reading of the remainder of this report.

Fortuitously, during the Project's second year, a totally-unrelated study of academic achievement and other variables was begun at North Reading under the direction of Dr. Eugene Smith (Assistant Professor, Harvard University Medical School, Boston, Massachusetts). Thanks to Dr. Smith and his collaborators (Messrs. Dwight Boyd and Richard Labrie), the results of this study were made available to the Project so that an empirically-determined comparison could be made between the screen education students and the rest of the school population.

The first factor (not directly evaluated in Dr. Smith's study but significant to it and to the Project) is that of Grade Point Average (hereafter called "GPA"). There is a spread of 11 points on this factor between the screen education students (hereafter called "Group I") and the rest of the school population (hereafter called "Group II"). (See Appendix Q.) On this measure of intellectual ability alone, it would appear that Group I is very significantly less capable than Group II.

Dr. Smith's instrument, known as the "T.E.A.M." (meaning "Test of Effective Academic Motivation"), is a 456-item, forced-choice personality questionnaire that yields an analysis of 12 major characteristics and 33 minor characteristics. The major areas are as follows: Energy; Work orientation; Achievement orientation; Intellectual orientation; Self-concept; Efficacy, Optimism; Self-reliance; Responsibility; Conventionality; Order, Organization, Planfulness, Deliberateness; Resourcefulness, Flexibility; and Persistence, Endurance, Concentration. (For the operational definitions of these terms, see Appendix Q.)

As can be seen from the table in Appendix Q, Group I (the Project population) differed significantly at the .01 level from the remaining school population (freshman excluded) in 33 of the 45 areas and subareas. Moreover, in all but two instances (subareas S and U), the variations of

Group I were in a less-socially/psychologically "desirable" direction. Only in the subareas of "Self-concept re: popularity" and "Self-reliance re: emotional support" did Group I have a lower mean score (therefore, a more "desirable" score) than Group II. What follows is a brief discussion of each of the significant areas and subareas in which the screen education students differed from their peers at North Reading.

In eight of the twelve major areas of personality tested by T.E.A.M., there is a significant difference between the two groups, with Group II always having the more acceptable, or "desirable," score. There areas are as follows: Work orientation; Intellectual orientation; Efficacy, Optimism; Responsibility; Conventionality; Order, Organization, Planfulness, Deliberateness; Resourcefulness, Flexibility; and Persistence, Endurance, Concentration.

The two groups did not differ at the .01 level in the following areas: Energy; Achievement orientation; Self-concept; and Self-reliance.

When the subareas of the T.E.A.M. instrument are examined, the differences between the two groups become even more meaningful. In the "Work orientation" area, all three subareas show a difference between groups. The students in Group I are *less* hardworking, *less* thorough, and *less* efficient than the others. In terms of "Achievement orientation," the Group I students are *not* as interested in, nor do they enjoy, achievement and recognition as much as Group II. Likewise, they do *not* enjoy setting high goals or striving for excellence as much as Group II. Under the heading of "Intellectual orientation," it can be noted that the Group I students are *not* as curious, as mature, nor as interested in intellectual games as are their peers.

In terms of "Self-concept," there is a break in the pattern: In one of the four subareas, the Group I students had a better self-concept regarding their own *popularity* than did Group II. In terms of *academic performance*, however, Group II had the better self-concept. The pattern was also varied in the area of "Self-reliance," as the Group I students tended to be more self-reliant in terms of *emotional support*. In all remaining subareas, however, the Group II students had a more "desirable" profile.

For example, in the general area of "Responsibility," Group II students proved to be more responsible, more dependable, more serious-minded (not carefree), and more conscientious than did Group I. Similarly, in the general area of "Conventionality," the school population as a whole was more group-oriented in terms of morals, ethics, dress, etc., more obedient to rules and regulations, and more obedient in terms of their own personal authority than were the screen education students. And Group II tended to enjoy being more organized and to be more planful and deliberate than did Group I. Finally, the tests revealed that the screen education students were less resourceful, less flexible, less persistent, and tended to concentrate less than the average student at North Reading Senior High School.

In summary, it can be stated with some degree of accuracy that the students enrolled in the Project were quite an atypical cross section of the students of North Reading, although this was not envisaged when the Project began nor was it fully realized until near its close. They deviated most from the norm in the areas of obedience to rules, work orientation, in their maturity and level of responsibility, and in their grade point average. In each case, their deviation was in an "undesirable" direction.

Thus, in very many respects, the Project teachers were confronted with a student population that not only had a less-than-average intellectual and academic orientation but also lacked many of the personality traits likely to be conducive to experimentation of this nature.

CHAPTER III

SCREEN EDUCATION COURSES: DESCRIPTIONS AND EVALUATIONS FOR YEAR I (1967-68)

Introduction

The first year's course plans were prepared before it was certain that the Project would be funded and before teachers were finally appointed. These plans were, in effect, "educated guesses" as to what might be attempted in each grade, based on both the local experience of Mr. David Powell (who had taught in North Reading for three years previously) and on the more generalized experience of the investigator. Neither Mr. Powell nor the investigator were able to take into account the individual propensities of the students (see Chapter II) and of the teachers other than Mr. Powell, nor could it be certain that suitable films would be available because of late bookings. (The latter eventuality did, indeed, arise.) It was well understood that the course plans would be subject to considerable modification, and, as will be seen, a number of adaptations were later made.

Screen Education Courses: Descriptions

Fundamentals of Film: Ninth Grade

The intention of this course was, very largely, to provide the students with a clear understanding of film as a "language," having its own vocabulary, syntactical conventions, etc., comparable to the English verbal language. It was designed to grow out of a close study of the nature of the film medium and related literary forms and was correlated with the English curriculum.

Major areas

Film: A visual medium; the physics.

Film language: How, and what, to analyze.

Film: Its beginnings.

Film: How you communicate.

Film and literary forms:

(1) Poetry--the short experimental film;

(2) Essay--the documentary and television material;

(3) Novel and Short Story--feature films and shorter subjects;

(4) Drama--film and the actor.

Film and the production team: Stressing the role of the director (film as a personal statement).

Practical work

Study of related novels, etc.

Written work of all kinds, both about the forms (reviews, reports, etc.) and in the forms themselves.

Analysis and discussion of films.

Film diaries and logs to be kept.

Group production of a short silent film in 8mm.

Since this course was correlated with the English curriculum, it seemed necessary to attempt to include within it certain elements of that curriculum, hence, the emphasis on "literary forms," written work, etc. Nevertheless, it is likely that most of the students who elected, or who were placed in, this course tended to regard it as an "easier option" than regular English courses.

Two sections were to be taught, by two different teachers. Fifty students were involved, meeting four times a week for periods of 52 minutes.

Film Production: Tenth Grade

Planned originally as two separate semester courses, this became one year-long course, catering to about fifteen students drawn on a volunteer basis from the tenth, eleventh, and twelfth grades and taught by Mr. Powell four times a week in 52-minute periods. The aim of this course was to give each student the maximum opportunity to express himself in film and to become capable of handling ideas in filmic terms through script writing and production.

Major areas

Viewing of short films, particularly those made by children.

Improvised production in 8mm.

Analysis of the film language--simple and pragmatic.

Production after scripting of short 8mm films, both by groups and individuals; use of taped tracks.

Production of a short 16mm film by the group.

Practical work

All the above work is practical.

Communications: Eleventh Grade

This course was planned with the particular intent of appealing to this age group's growing awareness of the institutions of society outside the school. It examined the forms of film, television, radio, press, advertising, and other media. In each case, it was focused on the structure and product of the industries involved and was correlated with the English curriculum.

Major areas

Each communication form.

Study of contemporary novels and books relating to the media (for example, The Hidden Persuaders and Only You, Dick Darling).

Study of writing on the media in newspapers and magazines (for example, the Communications section in Saturday Review).

Study of a major figure from each industry (for example, Orson Welles, William Randolph Hearst, Edward R. Murrow, and Joseph E. Levine).

Practical work

Production of:

(1) A newspaper (all stages, with use of school press);

(2) A radio program (school radio);

(3) A TV report or profile (closed circuit);

(4) A film script for a short film;

(5) A television-viewing survey; its design and execution.

(Other faculty help was involved.)

Again, because of the correlation with English, emphasis was initially placed on literary study ("novels and books," etc.), and, again, similar considerations probably applied for the students involved as was the case for the ninth-grade course.

Two sections were taught, by two different teachers. Fifty-two students met four times a week in 52-minute periods.

Screen and Society: Twelfth Grade

As the original course outline, below, indicates, particular emphasis was planned to be placed on contemporary issues, especially since the majority of the students involved were not expected to go on to college, and this would have been the one opportunity to discuss such issues in a controlled atmosphere where information was available and where opinions could be expressed in an orderly manner.

The course focused on both current and recurrent problems as faced by society and on their relation to the life of the young adult, in terms of their treatment in outstanding feature films, and was correlated with the social studies curriculum.

Major areas

The Individual and Society: David and Lisa.

Race and Society: Nothing But a Man.

Teenage Revolt or Conformity: Nobody Waved Goodbye; The Loneliness of the Long-distance Runner.

Social Concepts--Democracy: Lord of the Flies.

The Law: Bad Day at Black Rock.

Politics: The Great McGinty.

The Mass Media: Sunset Boulevard; A Face in the Crowd.

Popular Arts: A Hard Day's Night; Having a Wild Weekend.

Other Societies and Cultures: A Generation; World of Apu.

War and Peace: Dr. Strangelove; Paths of Glory.

Practical work

Close study of contemporary questions as dealt with in the media (especially newspapers and television).

Written work in the forms of essays, articles, and reports of studies.

A study of the images of teenage society, resulting in a report (written and/or taped).

A study of one major area selected on the basis of interest.

(Readings from contemporary novels and other books were used, for example, Film and Society, by Richard Dyer MacCann. The films rented for this course also provided the basis for an all-school film program.)

Probably because of the hope of "seeing movies," this course was heavily overelected, and, in fact, three sections were necessary. An additional teacher, drawn from the social studies department, conducted his own course on the films screened.

Screen Education Courses: Evaluations

Introduction

As will be apparent, the following descriptions of the first year's courses were written at the end of the academic year 1967-68. The "interim assessments" of each course were also written then and have been retained substantially in the same form as indications of the ways in which the second year's work was shaped.

Fundamentals of Film: Ninth Grade

The first section of this course suffered to a certain extent from a change of teacher halfway through the year, as did the first sections of Communications and Screen and Society. The second section was taught throughout by Miss Carley. Although the approaches of the individual teachers varied, the general pattern of the course was the same. Due to Miss Carley's experience and orientation, however, it is likely that the second section had more concentration on traditional English areas of reading and writing.

Attempts were made at the outset to instruct the students in a simple, formal outline of the elements of the screen language, using available films--both feature-length and short--as illustrations. Generally, and perhaps because the teachers themselves were neophytes in this area, this approach was not effective. The students were more involved in the content of the films than in their form, and, since a large proportion of these films were of a different nature from those they had up to then experienced in classrooms or on television, they became understandably confused. Their disturbance was probably increased by the novelty not only of the subject matter but of the informal way in which they were being taught. Their powers of self-discipline and group organization were being challenged by the relaxed classroom atmosphere, but the lesson material was insufficiently practical to encourage their involvement.

For a time, attempts were made to provide examples of stories and poems on the one hand and films on the other, from which it was hoped students would draw comparisons and contrasts. Again, this seemed to be too ambitious for this stage, but gradually some interesting techniques were discovered which produced results from some students. For example, Frost's poem "Stopping by Woods on a Snowy Evening" was used not only as a comprehension test in the classic form (for example, "describe the writer . . . his horse . . . the weather . . .," etc.) but also as a springboard into film-scripting ("If you were going to film this poem, how would you begin it? Draw your scenes and label the camera shots," etc.). Japanese haiku were used as stimuli to drawing the "mental pictures" they evoked as shots in a film, and an action sequence from a book was considered in terms of its practical filming.

Generally speaking, however, the progression from reading print to conceiving visual equivalents, and even the reverse (writing about images presented in films, photographs, and drawings), failed to engage the majority of these students, who were clearly antipathetic to both reading and writing assignments and who clamored for more "practical" means to express themselves.

Gradually, the attempt to continue a close correlation with more formal English lessons was abandoned. More and more equipment (cameras, slides, tape recorders, etc.) was brought into the classroom, and the teachers began to use them coexperimentally with the children. Among the more successful devices developed, the following are perhaps worthy of note:

1. Magazine advertisements are folded several ways so that, as they are successively unfolded, new elements of the "narrative" or of the total impact are revealed. This raises questions of picture-composition and of the use of the "frame." Comic strips can be similarly studied.

2. Slides can be prepared, one to a student, to convey a certain mood or situation. Then, the student is required to make a series of three slides covering the same subject. This encourages attention to significant detail and breaks down the "long-shot syndrome"--the very common tendency to stay too far away from a subject.

3. For familiarization with the tape recorder, the teacher takes the recorder out of the room and begins

dictating a story. Returning, he hands a student the last sentence of his opening. The student is then required to leave the room and to continue dictating; this procedure is repeated with the next student, and so on. The complete tape is then played to the class.

4. Particularly valuable in many ways are the Photo Discovery Sets developed by Eastman Kodak Company during the course of the Project. They can provide a helpful aid to the understanding of film editing, for example, especially if the students are encouraged to arrange the pictures vertically as well as horizontally.

Many of these, and other, activities were used as well in the Communications course, which also began to develop an increasingly practical basis. It was clear that, for all students, "learning by doing" produced a much greater degree of involvement and, most particularly, pride in accomplishment, than merely receiving and regurgitating secondhand information.

Towards the end of the course, both sections were involved in 8mm narrative film production on a reasonably ambitious scale. They had been led to this by group preparation of narrative slide sequences. The students then translated their narrative ideas into well-planned films. One example, "Foiled Revenge" (by Miss Carley's class), is available on Super-8. It shows a bored class bombarding the teacher with balls of foil and then shows the teacher turning the tables by returning their fire.

Interim assessment

As indicated above, experiences in the first part of the year seem to prove that attempts at formal instruction in "film language," etc., are unlikely to be successful until after the students have had practical experience in the mode.

Most effective in providing these experiences are "playway" methods--devising activities that take the form of games. However, the teacher must be prepared for a transitional period of uncertainty on the part of students faced with what may seem to them to be "disorganized" lessons, in which formality is deemphasized; it is vital that the teacher makes clear the limits of his/her relaxed control. Children must not feel that "anything goes," nor, indeed, can anything constructive come from such an attitude.

It would seem that a natural progression in terms of self-expression in pictorial media may well be followed in a series of exercises along the following lines:

1. Portraits of self;

2. Portraits of others in the class;

3. Studies of the class as a whole, leading to narrative incidents involving both people and environments;

4. Studies of the school;

5. Studies of the community; these areas may not be reached until later grades;

6. Studies of the larger society.

(Still and movie cameras, drawings, tapes, and written work may all be used.)

Attention should be directed to the manner in which people reveal themselves by their attributes--facial expressions, clothes, movements, speech, etc.

Print modes (reading and writing) will, of necessity, have to be deemphasized at this stage, since most students have learned to distrust them. These can be reintroduced in a more balanced fashion when students can see that they form only part of man's expressive modes. Of interest in this connection is a small informal experiment undertaken in May 1968 when Miss Carley and another teacher, Mrs. A. K. Metzger (of freshman English), exchanged classes for three days. (For their accounts of what occurred during this exchange, see Appendix X.) Students' written reactions to this experiment were evaluated by Mr. Cloninger (the Project's Research Director); it would seem clear that the screen education class were at least comparable to the English class in their writing skills.

An important element of student self-expression--the fantasizing of antiauthority feeling--came to light during these classes; in a special article,[1] the investigator has attempted to record and dissect exactly how this operated in the case of a slide sequence planned by Miss Carley's section.

Film Production: Tenth Grade

Mr. Powell, the Project Director, taught this course throughout the year and provided the following personal account and interim assessment:

---

[1] Anthony W. Hodgkinson, "The Fantasy of Revolt," Audiovisual Instruction, Vol. 14, No. 4 (April, 1969).

"In the beginning of the year, the Film Production class consisted of some fifteen boys. As the year progressed, two boys left school and another dropped out.

"Within a few days of the opening of school, each of the fifteen boys had shot some 10 feet of Super-8 color film. This preliminary exercise was designed to give the students immediate experience in film-shooting. Each boy was instructed to select some simple, brief action and to film it so as to reveal its 'visual' possibilities.

"The course continued with the viewing of these first exercises and with the introduction of the concept of a screen language _via_ examples drawn from an old documentary film. A period of some two weeks was spent examining screen language. Then, the class was divided into groups of two, each of which was made responsible for filming another simple action in a series of two-to-four shots. Both students were to handle the cameras so that the incident was repeated twice. This worked variously, according to the groups of students. Some ignored the instructions and spent most of their footage on candid shots of one another. When their footage came to be edited, it was clear that some people had possible material for editing, whereas others could do little with their footage. Editing proved to be a nerve-wracking operation for some, particularly the mechanics of splicing 'end A' to 'head B' in the right sequence.

"The group then watched a series of films of various kinds, ranging from straightforward narrative to highly-specialized documentary. They discussed the films and learned how to look critically and analytically at the ways in which the screen language was used to achieve either story or exposition. Perhaps too much time was spent on this, for, when it came time to start a new film, the group had lost some of its initial enthusiasm.

"There now came a strained period during which several individuals went off and filmed various activities around the school, such as football rallies, etc., but no group emerged with any ideas for a short narrative of some kind. Finally, I suggested that we experiment with making a film in the classroom without a script or, rather, with a script being compiled as we went along. The resulting film was quite interesting and provided the much-needed experience in editing for a small group of students. During this time, a second group took it upon themselves to edit the football rally footage, while a third group worked with one boy who had come up with a particular idea.

"This idea was for an impressionistic view of a pop group performing a number of songs. After several delays and difficulties, it was finally filmed in the North Reading High School auditorium, with three cameramen working at the same time. This produced some 200 feet of film, which was then edited by the student who had been the originator of the idea. It became clear that this was an individual project and that the editing process had to be left entirely in his hands. The film underwent a number of changes, particularly in relation to its music track. The original idea of using the music of the group itself was shelved, and, finally, a rather unsatisfactory commercial track was used.

"Editing and discussing, again, tended to drag on for too long, and it became obvious that we possessed too little editing equipment. New equipment was purchased but not before several of the group had expressed their frustration at having to wait in line.

"Other films were screened during this period, mainly short films in use by other classes. A number of student-made films were also shown, and these proved to be extremely successful. On reflection, even more of these films should have been shown to the group, rather than the large number of professionally-made films. Two extracts from High Noon and North by Northwest proved to be particularly useful during this period of editing, as it was possible to make comparisons between the problems faced by some of the group and those solved by Zinnemann and Hitchcock in their films.

"Two feature films were shown during the first half of the year: All Quiet on the Western Front, and The War of the Worlds. Both films provided much discussion material, but their value would be questionable in future courses of this kind, as they did not really relate to the course itself.

"A number of visitors came to the class, two of whom brought with them films made by their students. Some Project students were clearly excited by the films and the visitors, whereas others seemed to feel that, since both films were in 16mm, we were talking about possibilities that they were then unable to realize themselves. However, the overall value of these sessions was clear; it was also clear that more visitors could have been invited, especially filmmakers themselves where possible.

"The new semester brought about a slight change in the composition of the class. Two of the students had left school, and two more joined the class. It was fairly easy to bring these students up to something near the level of competence of the others in the group by including them in group activities, etc.

"A number of projects in Super-8 emerged. One boy decided to make a film together with a tape to provide some impression of the school and its community for the benefit of a hospital-bound basketball player (for whom there exists a charitable fund in the school). This project was undertaken from start to finish by the individual himself. He was a slow and somewhat timid worker, who dragged the project and who tended to withdraw himself from the class group in order to finish it.

"Another group of boys worked together on editing some previously-shot footage of cheerleading, etc. This gave them some needed experience in editing footage that had no particular thematic connection within the material. Another boy worked on a similar project involving a vaguely documentary approach to a girls' gymnastics competition. This was his first real exercise with the camera, and, since he clearly needed more footage than the usual first exercise demands, he shot one 50-foot roll of Super-8 (approximately three minutes).

"Another boy requested 100 feet of film to shoot a draft-resistance rally at the Boston Common. This posed a number of problems concerning leave of absence from school and involvement in such a group. However, since it was an original idea and since it would have damaged his enthusiasm and growing confidence to be refused, the project was encouraged. The results can be seen to be a pleasing record of what was clearly, for this boy, a fascinating and stimulating day.

"Another student became extremely interested in this particular film both during the planning and when the rushes were returned, and he then undertook to edit it. It seemed that both students gained strength and confidence from each other and benefitted from the exchange of ideas concerning the editing process.

"At this point, it seemed right to move into using 16mm black-and-white silent format. In order to do this, a week was spent carefully explaining the camera and the light meter and the way in which these two pieces of equipment were used together. I insisted that they take careful and full notes concerning the sequence of operations necessary to obtain a correctly-exposed, in-focus shot. Despite much protest at the time, this precaution was subsequently valued by them, as, on several occasions, they asked to get their notebooks to check some step in the procedure.

"I then asked the boys to team up in pairs and to give me an idea for a very simple exercise with 16mm. (The primary purpose was to have them use all the lenses, if possible, thereby having a number of shots that required fairly careful editing together.) Developing simple ideas for such an exercise proved to be very difficult. Most of the suggestions made were either simple jokes or situations impossible to stage in the circumstances. Finally, most of the ideas that were filmed came from suggestions that I myself had thrown out. As a result of this, I insisted that the groups develop them quite a bit before they filmed. All this took several days, and the pace of the class slowed down rather badly. In order to keep their eyes on the eventual goal, I took to bringing in the camera, tripod, and lights every day.

"The shooting of the exercises became an interesting piece of group interaction. There was a great deal of nervousness about who would be first, and, finally, two of the most capable and self-assured students opted to jump in. The others quickly followed and used the experience gained by the first pair to help them. A great deal of interstudent instruction went on in the use of the light meter and camera, especially concerning fine focusing. The exercises returned in a reasonable sequence, but, nevertheless, a number of traffic jams occurred on the editing and splicing equipment. To offset this, people were encouraged to suggest some project that could be done on Super-8 in some three or four days, but most of the group preferred watching and, indeed, participating in other people's exercises. Interestingly, the last group not only expanded from the original three to something like six or seven but also expanded their film exercise into a brief narrative. By this time, there seemed to be enough confidence so that my presence or advice was little needed. The exercises were finally edited and put together on one reel. They are uneven in quality, both in their uses of imaginative approach and technique.

"When the exercise sequence was begun, the students knew that this was merely a prelude to a longer film, or films, to be made by the group. Now came the time to plan for these longer films. Ideas, again, seemed to be very scarce, and those that were offered were either hotly criticized by others in the class or were shown by me to be impossible. Finally, two ideas emerged, and I suggested that possibly these be combined. This met with some approval, but still it seemed to be very difficult to focus the whole attention of every member of the group on the job of developing the two ideas into a whole.

"After a day's discussion, which achieved a broad and simple outline for a possible narrative, I returned the next day with a copy of this for each member of the group and with my portable tape recorder. The tape recorder had the effect of pressing each individual to make his contribution specific and in sequence with our development. A very rewarding discussion ensued. We then went into storyboarding and from there went into the beginnings of the script itself.

"At this point, I suggested that we take parts of the script that were still poorly visualized, go out to the location, and film them on some 50 feet of Super-8 black-and-white. This proved to be very useful. When the rushes returned, it was clear that certain things had to be changed and that there did exist the prevalent danger that much of the film would end up being in medium long-shot. With these rushes, it was easy to demonstrate not only how the narrative could be pointed up but also how the tension might be heightened in various places.

"The last part of this operation, again, tended to continue for too long, largely due to the overly short nature of the class meetings and also to a reluctance on the part of some to admit that many things must be carefully planned and written down before starting to shoot.

"In order to film the location test, the group needed to decide on who was to direct and who was to operate the camera. With little difficulty, they picked up a group of three boys, asking one to be the director. The wisdom of this choice lay in the fact that the director, in order to do his job, needed the support of the other two.

"The filming of the projected script finally took place. There was some difficulty in seeing how the story could be broken down so as to use the crowd that was needed on one day only. However, this was finally overcome, and a group of students was found to act as the protesting crowd. On arrival at the location, organization fell to pieces somewhat, since the director had backed out and a new director had been agreed upon by the group, but the new director seemed reluctant to take much initiative. After some milling around, I decided that I should step in and help to organize, since the protesting group of students was available only on that particular day.

"We experienced considerable difficulty with weather changes after this, and, although it was used to achieve a change of mood for part of the film, the poor weather tended to depress the group in spirit. However, all were anxious to finish (indeed, at times too anxious) so that they tended to rush things and had to reshoot occasionally.

"Throughout the shooting, the problem of the reluctant director remained. He, on a couple of occasions, became a little angered because the rest of the crew ignored him. One of the problems, which was of my creation, was that I had failed to hustle the group enough to get the filming done earlier, so that now, in order to achieve anything, it became necessary for me to be too much a part of the events. On reflection, it might have been better to leave them entirely alone to make their own mistakes and to struggle through their own problems.

Interim assessment

"At the beginning of the year, this group was fairly hostile within itself and did not take kindly to the idea of cooperation. This slowly changed. Natural levels were found, whereby the stronger members took a great deal of responsibility and the weaker members were tolerated and given fairly simple things to do.

"It was obvious that the short length of the periods we had in which to plan and shoot some of the film made things doubly difficult.

"It seems to me now that the group was not tested by being given considerable responsibility soon enough in the year and that when they did become responsible for the film, their natural tendency was to fall back on my advice or knowledge, or simply to fall back into a rather confused and apathetic attitude which derived from fear of failure.

"One of the big problems with film production and, indeed, with any kind of media production work, is the constraint placed on it by the nature of school schedules and school rules concerning working within the building or grounds, etc. It seems quite obvious, from both this experience of mine and the collective experience of teachers on the Project, that we needed the freedom to give to the students assignments, projects, and opportunities that they could struggle with, without the pressures of time and space continually forcing them to leave their work until the next day or forcing them to change the idea because they were unable to leave the school or the town.

"The final 16mm film produced by this class, entitled The Rise and Fall of Ralph D., is available and has received warm commendation from several audiences. It shows the leader of a small gang temporarily knocked out in a fight with student protestors. While he is unconscious, he dreams of his burial by the gang. Upon his recovery, he decides to sever his connection with them, throwing down his Iron Cross insignia and walking away."

Communications: Eleventh Grade

Two sections of this course were taught, one by Mr. Poire and later by Mr. Ball, and the other by Miss Carley throughout. The general pattern for both sections was laid down as follows:

1. The general ideas and concepts of communication as a process should be explored; the basic ways in which human beings communicate should be identified and experienced.

2. There should be an experimental investigation into several of the major communication media: film, television, radio, the press, advertising, etc.

3. In order that the nature and use of each medium can be appreciated, it will be necessary to provide factual information about its technology and its history. Such information, however, need not be presented in a chronological, or in other highly organized, form; information should be given as need is discerned.

4. The media, or modes, should be explored not only through examples shown and discussed in class but also through practical attempts to use the modes themselves.

In both sections, after the introductory period, the sequence radio-television-film was followed. (The press was only cursorily mentioned, but advertising received a good deal of attention in connection with television commercials.)

Notable in this course was the interchange of ideas between sections, tapes and other products from one section being presented to the other, with consequent stimulation and fertilization of ideas through the competitive element.

The general concepts of human communication were readily assimilated at this stage. A typical exercise involved the writing of instructions to reproduce a simple line drawing, with a student who had not seen the drawing attempting to produce it on the board from the reading of another's instructions. Photographic slides to convey ideas and emotions were made by the students, and so on.

The attempt to examine the nature of radio began unhappily, since this medium has, on almost all channels, degenerated into a faucet-like outpouring of background music interspersed with commercials. The powerful attractiveness of folk-rock music, in particular, made objective listening by the students almost impossible. Attempts were made at close analyses of the output of a particular station over a fifteen-minute period, but the patterns and forms of radio are so familiar a part of young people's lives that it was almost impossible for them to perceive their "invisible environment," as McLuhan puts it. Nevertheless, when it came to creating tapes of their own radio programs, they were able to simulate the form with uncanny skill--jocular DJ, records, comic commercials, ear-catching sounds, etc.

In an effort to break the contemporary medium's hypnosis, a tape was played of Orson Welles's historic "War of the Worlds" broadcast of 1938. Despite some initial hostility to both the period ("before we were born!") and the unaccustomed demand for close aural attention, the story of the national panic interested them. People's reliance on authoritative media was illustrated by an elaborate hoax played on the class itself. The teacher and other faculty authority figures convinced the students that they had accidentally made contact with a dangeroud rabies vaccine; the convincing aspect of the hoax concerned the use of the classroom telephone connecting with the principal's office. ("It represents Authority," said a student.)

The demand was now strong to create a tape that might be played on the school radio system, creating the students' version of panic. Out of this grew attempts, in both sections, to make tape versions of "end of the world" broadcasts. These were worked out in great detail, each section listening critically to each other's efforts, and were very effective in both writing and execution.

The film *The War of the Worlds* was screened as an additional stimulus, and written compositions, etc., resulted. It is clear that these young people, at least, are personally engaged by concepts of world chaos and disaster. Further studies followed, of the 1966 power blackout and of other classic rumor situations. As a culminating illustration of man's capacity for atrocity, Resnais' masterpiece *Night and Fog* was screened without overt teacher comment.

The attempt to study current television met with some of the same difficulties as did radio, although there was more willingness to be analytically critical of this medium. An interesting attempt to develop individual discrimination was made in Mr. Ball's class. The TV set was turned on for class viewing; in order to change the channel, a student had to articulate his reasons for change; dissentients similarly had to formulate their arguments. The channel was changed only on a class vote. This was moderately successful, but Mr. Ball reports on a curious side-result:

> I deliberately made no move to adjust poor tone and picture flip, and no one asked to have it done, despite viewing discomfort. At the conclusion of the class, I asked them why no one had asked to have the TV adjusted. Didn't they hiss and boo when the projector failed during a movie show? They made no reply . . . . Perhaps their silence was a recognition of the point being made.

The unit on television gained interest when several TV commercials were screened and studied, with a view to the students' preparing their own as a slide-series. Many of these slide commercials are excellently made, utilizing most of the visual syntactical elements of color, set-up, composition, etc., and showing a nice appreciation of the underlying motivational appeals of TV commercials.

From still photographs in sequence, it was relatively easy to move to film-making, and there was little doubt that here lay the major interest of the students. The disciplines learned in earlier exercises came into play, and the group film exercises benefitted accordingly. Of outstanding interest, perhaps, is a long and episodic Super-8 film, Fitzie's Flunkies, shot by Miss Carley's section, relating the comic misadventures of a gang of "Hell's Angel" cyclists. The film, full of local allusions, bubbles with good humor, and its performance at the end of the school year was a major event. Notably, its director and his immediate cronies had a school reputation for insolence and irresponsibility (one, in fact, was temporarily suspended from school during the shooting), but none of this was evident in the Communications class. The mother of one of the boys has gone on record to express her appreciation of the increase in interest and responsibility that her son showed during the filming (see Appendix F). An amusing, and significant, sidelight concerns the opening shot of this film, which shows the comic hero fondling a nude store-window dummy in a field. For the public presentation, it was deemed advisable to remove this shot. The students reluctantly agreed, on the condition that it be restored after the adults had seen the film.

Interim assessment

In general, it would seem that this course was a valid and successful one for the eleventh grade. There is, of course, a vast amount of material that can be tapped, and selection and emphasis must follow the individual teacher's predilections.

It may prove more rewarding to vary the sequence radio-television-film, although, as taught, there were benefits accruing from the fact that the most complex medium came last, when contributory skills and disciplines had been learned from simpler media. The near-omission of the press medium is, perhaps, less regrettable than at first sight, since discriminatory reading and creative writing are normally the responsibilities of formal English courses.

The strong, emotive, and increasingly intellectual, appeal of modern folk-rock music may well support its claim to be a major communication mode today. But it may be that, rather than to attempt to isolate it for study, it is better for it to be allowed, as it did, to bulk large in tape and film projects.

Screen and Society: Twelfth Grade

Again, one section of this course had two teachers during the year, while Miss Carley taught the second section throughout. (A third section, not the subject of this report, was taught by an experienced social studies teacher, who used the films of the course in his own effective fashion.)

In many respects, this course was the most challenging and demanding of the teachers. Correlated with the social studies curriculum (all the others were allied to English), there was a clear, and deliberate, attempt to bring the problems of the outside world into the classroom; to some degree, the daily news determined the content of each lesson. The following events occurred during the school year and colored, to a greater or lesser extent, the background:

1. The 1967 summer urban riots and their aftermath;
2. The growing war protest and draft resistance;
3. McCarthy's initial campaign and the later primary campaigns of all the candidates;
4. President Johnson's "abdication";
5. The peace talks in Paris;
6. The poverty marches;
7. The King and Kennedy assassinations and funerals;
8. The Spock trial;
9. Student unrest in many countries;

10. The films Bonnie and Clyde and The Graduate;

11. Simon and Garfunkel's song "Mrs. Robinson."

The major "units" planned and the key films used to illustrate them turned out, in general, to be very much in tune with these events. They were:

1. Delinquency; the Individual and Society. The Young Savages;

2. Race and Prejudice. Nothing But a Man and Judoka.

3. Youth and Pop Culture. Lonely Boy and Ferry Across the Mersey;

4. Alienation. No Reason to Stay and Very Nice, Very Nice;

5. War. Reach for Glory, The Bedford Incident, Flat Top, A Time Out of War, The Hole, Neighbors, Night and Fog, A Short Vision, and Toys on a Field of Blue;

6. Politics. The Last Hurrah, Advise and Consent, and The Best Man.

In addition to screenings, discussions, readings, and written work based on these and other films, it was intended that students should undertake practical projects related to the main themes. As an early memo to the teachers put it:

> The eventual aim . . . should be not only to have stimulated discussion of current and recurrent problems and how they relate to young people and adults but also . . . to have given the students greater responsibility for organizing their own thinking and ways of researching these problems. Each student should, by the end of the year, have completed a project of which he is not only proud but has enjoyed the work it involved.

If the ideal of the last sentence was not completely achieved, there is no doubt that both sections moved a long way along the road. The three most successful units were those on Race, War, and Politics, and, in each area, a number of group and individual projects were undertaken and brought to completion.

To study the nature of prejudice, students were encouraged to make their own visits to various ethnic areas of Boston--the Italian North End, Roxbury, Chinatown, etc. They brought back reports in all modes--written, oral, taped, photographed, and filmed--together with tangible souvenirs, such as Chinese incense. If some of their classroom reporting savored too much of the defensive jocularity of the tourist returned from abroad, there was little doubt that most of them had, for the first time in their lives, come into physical contact with the lives of people outside their own community.

The unit on War has been described in a published article by Mr. Ball.[2] Three group projects that he mentions are as follows:

1. A "random" war poem, achieved by each student writing some of his thoughts on war on a card. The cards were then shuffled, and the resulting "poem" was then typed and read. The result was more cohesive than might have been expected.

2. War "graffiti," based on the assumption that by 2,000 A.D. war would have been banned as an obscenity. The students were asked to write tabooed ("dirty") thoughts about war on a large white posterboard. (This interesting exhibit mysteriously disappeared from the classroom one night; although it contained nothing either sexually offensive or blasphemous, its appearance probably upset a member of the janitorial staff.)

3. A random composition of war sounds, recorded on tape and contributed to by each student. Mr. Ball describes

---

[2] Robert O. Ball, "A Study of War," Film Society Review (April, 1968).

this as "undeniably organic in nature and containing moments which would have shamed the greatest of composers."

In the Politics unit, attempts were made in both sections to develop mock political campaigns. But the students, in general, resented being asked to "play games" without meaning, especially since their own involvement with real politics was very close. (During the unit, President Johnson called for a lowering of the voting age to eighteen.) However, they responded readily (after initial shyness) to a suggestion that they should go out to interview local townspeople about current affairs, and, when they discovered that adults were, in many cases, less articulate than they, they could hardly be restrained from really aggressive interviewing, especially after the Kennedy assassination.

Interim assessment

The relative failure of the units on Alienation and Popular Culture (the first unit, on Delinquency, was more of and introduction than a full exploration) may be explained in a number of ways: The films may have been insufficiently relevant, projects not so imaginatively conceived, etc., but one suspects that these two themes were perceived as coming too close to the students' own personae, whereas politics, prejudice, and war could be more easily objectified as faults of the adult world.

In any case, it was intended to reexplore these areas in the following year but in a slightly different sequence. The planned topics were:

1. The American Dream;
2. The Political Process;
3. Alienation and Society;
4. Other Cultures;
5. Race and Prejudice;
6. War;
7. Youth and Popular Culture.

It was necessary to establish at least a preliminary pattern in order that suitable films might be booked well in advance. But, as during the 1967-68 season, the events taking place in the world outside the classroom had, finally, to determine the details of what was attempted.

CHAPTER IV

SCREEN EDUCATION COURSES: DESCRIPTIONS AND EVALUATIONS FOR YEAR II (1968-69)

Introduction

Toward the end of the first year of the Project, it was clear that adjustments needed to be made to the course plans for the succeeding year. There was a strong desire on the part of the North Reading school system to make available to as many students as possible, either at the freshman, or sophomore, levels, a basic one-semester screen education course.

It was decided to drop the Film Production course, offered to grades ten to twelve, for the following reasons:

1. It was uneconomic of teacher time and energy;

2. Without modular scheduling, it suffered from its short daily sessions, needing ideally longer weekly, or biweekly, periods;

3. There was no suitable physical space to house the students and their editing, and other, equipment;

4. The course demanded the same basic introductory work (Screen Fundamentals) as did the other courses being offered.

The pattern of courses finally agreed upon for 1968-69, therefore, was as follows:

A new, one-semester course, Screen Fundamentals, prerequisite for junior and senior screen education courses, was available to sophomores who had not taken Fundamentals of Film as freshmen the previous year.

The course was described as "an exploration of visual perceptions and the 'language' of the visual and aural media, designed to promote greater understanding of the media and to develop skills in their expressive modes" (offered for English credit).

A comparison with the course outline for Fundamentals of Film (see Chapter III) shows a clear deemphasis of the "reading-and-writing" element, consistent with our discovery of the student's inability, or unwillingness, to see the relevance of the literary form. Despite this, there would, of course, be a continued, unpressurized use of literary modes as necessary adjuncts to the learning process.

The sections were divided between Mr. Ball and Mr. Powell, who would, in effect, "team-teach."

The Communications course, basically the same as that of 1967-68, was described as "a study of the modern media--film, television, radio, newspapers, and advertising--and their uses, with a very practical emphasis on student production of film, tape, etc." (for English credit).

The intention here, again, was to concentrate on media productions of all kinds, and both sections were to be taught by Mr. McVinney, thus ensuring continuity and making use of his particular skills.

Repeating, more or less, the pattern of the previous year, the Screen and Society course was divided into three sections, two to be taught by Mr. Ball and one by Mr. McVinney (for either English, or social studies, credit).

Screen Education Courses: Evaluations

Screen Fundamentals: Tenth Grade

Six sections of this course were taught during the school year, four by Mr. Ball and two by Mr. Powell. Although, obviously, there were variations in the approaches taken in each section, a fairly clear-cut pattern of work emerged, as follows:

1. Introductory exercises;
2. Still photography exercises;
3. Audio tape exercises;
4. Formalized instruction;
5. Slide narratives;
6. Super-8 filming work;
7. Final project.

(It will be seen that this pattern follows the general progression described in the "Interim assessment" of the 1967-68 Fundamentals of Film course.)

1. Introductory exercises. Mr. Ball, in particular, devised a number of "game-like" activities to exercise the students' visual sense. For example, he prepared beforehand approximately twenty slides, one being an extreme close-up, or distorted angle, of some object and the other being the same object in proper perspective. In class, he initially showed all the first slides of each pair, asking the students to record on paper what they thought they were seeing. This task having been completed, the slides were shown

again, with their proper "solutions." The particular purpose was to illustrate notions of framing and composition. As an example of a pair, slide 1 showed, apparently, a huge, bleached log protruding into the frame on a horizontal line. The students' responses suggested that it was part of a broken building, a wharf, a telephone pole, etc. Slide 2 revealed the object to be an upright piece of wood only one foot high--the remains of a dock piling.

Another exercise Mr. Ball calls "Wall Shot Dominoes." The class was divided into groups, facing the back wall. Each group was given, at random, ten large pictures cut from magazines of different content. One picture was placed on the wall. The object for each group was to build upon the first picture, each group acting as a unit and each given one turn in order to contribute one picture. Points were awarded for similar subject matter (1 point), for similar shots (3 points), and for similar sequences (5 points). Each group had to decide which category their offerings fitted into and how their pictures should be placed on the wall. Great imagination was shown in efforts to gain the most points in the sequence category--for example, a glass of wine; a man before he drank the wine; his wife getting dressed before both had a glass of wine, etc.

In addition to his work, all the items of equipment which would be used during the course were carefully demonstrated. The cameras, projectors, etc., were stripped down in front of the group in order to demonstrate how they worked, and film was run through the cameras and projectors. Although the students tended to consider this to be somewhat boring, it was an invaluable introduction, since the questions that they later began to ask about the equipment would be answered by referring them to their notes or by referring them to other students who had become interested in the operation of a particular machine.

2. Still photography exercises. The primary exercise here was the preparation with slide cameras of "self-portraits." The students were required to work in groups of two. Each student was asked to choose a pose and a background that would, in some way, be revealing of himself and to give exact directions to his teammate as to the kind of portrait to be achieved. Naturally, a great deal of useful discussion arose about ways in which a camera could be handled, about the perceptions by the photographer of the

subject, etc. When the portraits came back from processing, it was obvious that some of the students had a better eye than others for locations, angles, etc. This was helpful both to the teacher and to the students in determining who would have to work particularly hard to train their visual perception. While waiting for the portrait slides to return from processing, a number of experiments with lighting and camera angles were performed with a Polaroid camera with black-and-white film. The value of Polaroid work is, of course, that it is instantaneous. The exercise demonstrated how the character and, indeed, even the shape of a face may be changed by using lighting and specific angles. The students were then encouraged to take second "self-portraits," using some of the ideas they had gained from the Polaroid exercises.

The next exercise was one involving the picturization of concept, such as skill, friendship, help, awkwardness, etc. The object was to demonstrate that such concepts could be shown by the relationship of an object to a person or by the relationship of people to one another, relating them in the photographic frame.

3. Audio tape exercises. The tape recorder was introduced by asking students to record their voices in any way they chose in order to provide a "sound portrait" of themselves. Other short tape narratives, etc., were worked on by groups of five or six students in order to produce more imaginative sound montages, interviews, etc.

4. Formalized instruction. A number of short films, highly visual in nature and with only a simple music, or sound, track, were screened and discussed with particular reference to how they appealed to an audience; in some cases, little discussion was raised after the film was screened. The general purpose was to create an awareness of the variety of subject matter of film and also to arouse some curiosity about the nature of film itself. At this point also, more formal instruction was given in some of the concepts of the language of film, derived from the investigator's formulation (see Appendix B). The language necessary to discuss both still and moving images had been constantly in use by the teachers, but certain terms that were not self-evident now had to be explained. No immediate attempt was made to place these terms in a structured, functional relationship to each other, but several examples were

screened and discussed in connection with the term that had been introduced. The purpose was to demonstrate that this kind of analytical approach provided _one_ way of discussing films and, indeed, other media. (Words such as "image" were examined in relation to both visual, and sound, media.) Finally, the investigator's nine-point schema was introduced formally but with no insistance upon its being learned or upon its being a rigid system that had to be applied by the students.

5. _Slide narratives_. As an introduction to telling a story with pictures, students were asked to produce a narrative sequence of slides totalling six or seven. Various ways of introducing this assignment were discovered. For example, the students might be encouraged to create their own narrative subject matter or might be given a general concept (the word "escape" was particularly valuable) to be turned into a narrative. Later, the students were encouraged to extend the story line to allow for a sequence of anything between fourteen and twenty-four slides. Already having discussed the first slide sequence, they were able to clarify story lines that would lend themselves to a more involved narrative. One method that worked well was to ask

all members of a class to submit stories for consideration. These were then given to a small group of students selected by the class, who chose three or four out of the total number. The stories were then discussed by the class, and the students signed up to become involved in one slide narrative or another. In some cases, a totally different narrative emerged from this discussion, and the originally-selected one was abandoned altogether. The narratives were then storyboarded and executed by the group of students responsible for them.

6. Filming exercises. At this point, the professional films viewed and discussed were extended to include a number of feature-length films. The students were asked to write reviews of these films, having previously examined a number of examples of newspaper reviews.

The major difficulty in filming narrative exercises was to inculcate the concept of editing. This is very difficult to describe in the abstract and is not even possible to demonstrate easily from professional films. The solution found in the project was that some simple action is chosen (operating a film projector, for example) and that this action is then filmed in one continuous shot. The action is then filmed again in several shots, from different angles and distances. Each shot overlaps into the other so that each student receives action film showing (a) action in one continuous sequence, and (b) the same action broken down into sections. Students are then asked to edit the second section to achieve the smoothest visual flow possible. When these exercises have been performed, the students are now in a position to work on longer projects involving groups varying in numbers from three to six.

The subject matter of films of this type was wide but typical of the young student films everywhere. Most of them were high-spirited romps--mock robberies, jailbreaks, fights, etc. It is, perhaps, notable that, in a number of cases, students achieved good relations with local bank officials, police, etc., in order to use their premises for these films. A small group of students achieved excellent work in the animation field, involving toy soldiers, tanks, etc., in a miniature war, and a few trick films were made.

7. Final project. The end project of this course was named by the students themselves "the self-commercial." Each student was required to produce a commercial on either tape, slide, or film, or on a possible combination of these

three media, to "sell" either themselves or a member of their immediate family or environment. They were required to use all the skills they had mastered in the course not only to reveal the subject as an appealing person but also to emphasize some particular quality or attribute he, or she, might have. The object was to see how well the students had integrated their new skills with their desires to perform a particular task and to discover whether their perceptions of themselves, or of those close to them, had been in any way heightened, or facilitated, by the use of media.

As a postscript to this account of work at the sophomore level, it may be valuable to describe the out-of-school involvement of a small group of freshmen boys whose English class happened to meet in Mr. Ball's room, where the evidences of film work inspired them to seek his cooperation in making their own 8mm movie. They began with standard "cinema-verite" shots, but one shot happened to suggest a different technique, that of "pixilation," in which a human being is animated in cartoom form. At the suggestion of one of them, they planned and shot a lengthy and successful sequence in this very demanding and tiring style (each frame has to be set up and then shot individually) and completed their voluntary film with imaginatively-made titles. Their enthusiasm undiminished, they joined together to pay for a roll of film in order to make a more ambitious movie.

Final assessment

In terms of the application and enthusiam of most of the students in these classes, there is every reason to claim that a one-semester course of this nature, in which practice in the basic uses of media tools is provided through a series of small-group informal exercises,and in each of which the individual may introduce his/her own communication goals, is a necessary and highly-successful one. In the words of Mr. Ball:

> Toward the final stages of working on the projects, there were several days in a row when the entire class was engaged individually or in groups, with a high rate of interest, using all the variety of equipment, sharing it when necessary, and located in all parts of the room and out in the hallway. It was a smooth operation, and everyone knew it, for not once did I have to settle differences of interest. Moreover, equipment and work was collected and repacked into cabinets prior to the bell, not because interest flagged but because they didn't want to rush off leaving their projects in a jumble. They wanted to return to them the next day, to find them neat, and to continue.

Moreover, in this course especially, there is evidence that analytical instruction in film techniques and aesthetics was by no means wasted in terms of students' observation, response, and in their articulation thereof. Two "tests" were applied by Mr. Powell, in which he screened short films or extracts, provided the students with brief, invented "critical quotations," and then asked for individually-written comments on these quotations, in which the student had to support his statements by specific references to technical elements in the film (for example, lighting and editing). They produced results which, in the evaluation of the investigator, are astonishingly good. In every case, without exception, the students responded most remarkably to the point and to the very best of their abilities. Spelling and grammar were uniformly excellent, and only on such minor grounds as neatness of handwriting would it have proved to be possible to seriously differentiate between papers. Perhaps the most revealing remark of all was written on the back of one test paper: "I thought this whole test out; I hope I get a good mark because I need it."

In terms of the "success" of these sophomore courses, however, it is necessary to bear in mind the wider range of students they covered. There was a deliberate attempt, it will be recalled, to make a screen education course available to as many sophomores as possible, and this resulted in classes more heterogeneous in their interests and closer to the general school norms.[1] In the words of the Project's Research Assistant, ". . . their motivational levels are self-directed and allow them to assimilate that part of the Project which is viable to their own mode of existence."

Communications: Eleventh Grade

The two sections of this course were taught by Mr. McVinney, who provides the following account:

"Since there were many students in these classes who had not had Screen Fundamentals, the course began with some elementary considerations. The groups spent two weeks at the beginning learning how to use the equipment. Proper use of each piece of equipment was demonstrated to the group, and then a series of assignments were required for completion, in groups of two. Students new to screen education courses were most interested in the tape recorders. Tape provides the most immediate feedback for their efforts. One group of four boys spent the entire equipment orientation period conducting mock interviews of each other. This was great fun but also provided a way for them to imitate the people they admired most, while getting used to the sound of their own voices on tape.

---

[1] Even so, it will be noted that the sophomore classes still shared some, at least, of the unrepresentative qualities of the Project students as a whole (see Chapter II and Appendix V).

"Practical visual experience was the next essential element in the Communications course, as I saw it. A series of narrative slides was assigned. These slide sequences were to consist of three slides each and were to express, concisely and precisely, the story they wished to tell. This proved to be a challenging assignment. One boy remarked that he wasn't used to saying what he had to say "on three 'one-by-one' negatives." Each group was asked to plan the sequences ahead of time and then, with an empty camera, to try out several different ways of completing each picture. They were allowed six pictures (half a roll per group), to be cut to three. (One of the veteran students recognized this as "editing" and tipped off the others in his group about what I was up to.) Each group was asked to consider the two finished sequences--three accepted slides v. three rejected slides--and to articulate the reasons for the choice they made between the two.

"The initial activities described above went on for six to seven weeks, punctuated by the viewing of many short films. This seemed to be adequate preparation for the other aspects of the course that I had in mind.

"It was decided to move next into a consideration of film itself as a medium. The class studied the visual language through films of all types, from John Wayne to Norman McLaren. As a practical application of what they were learning, the class was again asked to break into groups and to turn its slide sequences into a moving Super-8 film. This transition was harder than I expected. The students had difficulty accepting the challenge of the jump from still sequences to moving films.

"The next section of the course was a study of advertising. Students were asked to make a collection of magazine advertisements that represented value-based appeals to the consumer. Many of these were discussed in the classroom with the use of the opaque projector. Certain visual patterns began to emerge, and it was easy for the students to identify the "tricks" the advertisers were playing. The advertisement they first deciphered was the "Coke on the beach" advertisement. They were quick to recognize the appeal to sexual virility and to youthful "good times," as used in that advertisement. The basic question for the group became, "They may be trying to get you to buy product X, but what are they really selling?" An optional assignment during this time was to set up a one-page magazine advertisement, using similar visual tricks and techniques to sell a unique product. Unfortunately, other options were chosen to the exclusion of the magazine assignment.

"With the help of TV commercials available on 16mm, the classes were able to extend their study of advertising. By applying to the TV advertisements what they were learning about film as a medium, the students were able to isolate filming techniques at the same time that they came to understand advertising patterns. They were asked to identify types of shots, uses of angles and colors, and development of thematic structures. They were required to carry this into an original Super-8 film commercial of their own creation. "Blotto Ink" was an example of that assignment, an ingenious spoof in which a boy's shirt is smeared with various staining substances, inserted in the washing machine, and comes out clean, except for the ink stain. Moral: "Blotto Ink" stays on!

"The study of advertising introduced the whole area of radio and TV into class work. It was decided that a more considered approach would be to deal with radio before TV, and so we began with a study of radio advertising. Taping several types of radio commercials laid the groundwork for a comparison between the two media, that is, visual v. aural. In order to crystallize the differences, students were asked to produce a one-minute commercial on tape.

"From this, research groups were formed to investigate, in any appropriate way, various aspects of radio as a medium. The groups chose to study the following:

1. History of AM radio;
2. Radio as a news medium;
3. Radio as a music medium;
4. Radio as an advertising medium;
5. Radio talk shows--function and effects;
6. FM radio.

"The reports to the class were supposed to be creative in nature. Each group was to devise its own way of getting its information back to the others. No group showed any approach creative enough to describe in detail here. Most could not overcome the traditional "book-report" syndrome, despite the availability of other media. One group did try to write, and to tape, a radio program as its medium for getting information to the class. Unfortunately, the "program" failed.

"As another part of the radio study, students were assigned to visit a radio station in Boston. They were to go on their own, in groups of two or three. Most students made the visits and reported back to the others. One group was interviewed on the air, and another secured a tape from the station, which the other students enjoyed. During this part of their study, the students came to see disc jockeys as human beings, not distant heroes; they began to ask basic and revealing questions about the functions of these people. The group discussing the talk programs successfully aroused the rest of the class when they pointed out that "talk masters" were often merely former disc jockeys and should, perhaps, be held suspect for their authoritative comments about Vietnam, racism, etc., on the air.

"As a final project for the study of radio, groups were asked to produce a five-minute radio program, using as many different aspects of radio broadcasting as possible. The results were, perhaps, discouraging but only because they represented a creative deficiency in the students, not because of a failure to learn about radio as a medium.

"At this point in the course, emphasis of study was transferred to television. The consideration of film, advertising, and radio should have sufficiently prepared the classes to take on such a study. Most of the initial work in this area was left to Miss Alice Hecht (see Appendix K) and is discussed by her. When Miss Hecht was finished working through the actual video-tape production of a program, I began an experiment with one Communications class:

"The class was asked to devise a survey which would:

1. measure some of the viewing habits of North Reading residents;

2. measure some basic attitudes of the North Reading residents.

"By asking multiple-choice-type questions about various TV shows, the group hoped to discover some of these things. This assignment proved to be very valuable for the following reasons:

1. Students had to develop a sense of proper wording for survey-type questions;

2. They had to recognize, and overcome, their own prejudices about the programs that they chose to ask about in order to devise workable choices in their questions.

"The questionnaire prepared by the class may be found in Appendix G.

"The class spent nearly three weeks completing the survey. The discussions that took place about TV programming and its effects on its viewers were often very valuable. When the survey was ready for distribution, the school year was nearly ended. Unfortunately, not all of the questionnaires got back to class before the end, but what feedback that was available suggested that residents who were asked to fill out these questionnaires were helpful and even reasonably interested. The activity is fairly difficult but worth the trouble. Another communications class will probably continue the survey and will probably put together some final results.

"One of the most exciting developments during the Communications course was the arrival of a team from Boston's ETV station, WGBH, to film a documentary about the Screen Education Project.[2] The students were in the middle of shooting their slide sequences when the program was filmed. This had both advantages and disadvantages.

"Since the filming of the TV program came before the class had actually begun its own work with TV, much of what was happening escaped them. The teacher, in an attempt to interpret some of the activity of the camera and crew, discovered that many of the students were simply not able to grasp the essence of what was going on. Furthermore, since the crew and its director were not there to teach (their own schedules and timetables naturally coming first), the class missed an opportunity to learn some firsthand practicalities of TV filming. Nevertheless, the subsequent viewing of the program by the students helped to explain much that had remained obscure before. They were amazed, for example, at the amount of footage needed to be accumulated for the adequate production of a fifteen-minute show. These students are seldom exposed to, or involved in, work calling for detail and responsibility of this kind. The classes agreed that the precision they identified as characteristic of the program was in sharp contrast to the usual superficial treatment of tasks they were used to.

---

[2] This was aired as "On the Scene: Through the Cameras' Eye," and a 16mm kinescope is obtainable.

"The TV show itself also provided another important experience for the screen education students. It provided a real recognition of their work and involvement. This was evidenced by the seriousness that went into their choosing what aspects of their work should be included and why. The teacher asked them to decide what would be important to a person hearing about the courses for the first time. Their reactions were precise and knowledgeable. For example, the reason it made sense to film a group at work on a project was because most work in the course is done at the group level; the reason it made sense to trace the development of a slide, or filmed, sequence was because effective communication in these media is a primary goal of the course. In other words, there was a genuine desire to represent the course accurately, without setting up unreal, or impossible, situations. If the final program was not completely representative, it was not because of any desire on the part of the students to fool their public.

"As early in the course, then, as October this group of students had shown an understanding and appreciation of what they were up to in their screen education class, and they were able to transfer that understanding successfully to any who watched their program later on television.

"Another event was the five-week involvement with the Communications class of Miss Alice Hecht, a student teacher and an M.A.T. candidate at Harvard University's Graduate School of Education. Miss Hecht has provided her own account and assessment of her work both with the Screen Fundamentals and with the Communications classes (see Appendix K).

Final assessment

"There seems little to add here to the "Interim assessment" made the previous year (see Chapter III) except that courses of this kind exploring the media most familiar to young people are certainly valid and can be successful. Mr. McVinney clearly enjoyed engaging his own interests and

and experience in the practical explorations of media, advertising, etc., which he devised with his students, and it was apparent that they, in turn, found relevance and pleasure in what they were involved with.

"Nevertheless, in comparison with the sophomore classes, there was a noticeable falling-off in attention level and in sense of responsibility, part of it occasioned by an increased proportion of "marginal" and "disenchanted" students. (See Miss Hecht's comments on this, Appendix K, and refer also to the comments on "Screen and Society: Twelfth Grade," which follow.)

Screen and Society: Twelfth Grade

The seven units originally planned for this course (see Chapter III) were reduced as follows:

1. Race and Prejudice. The Young Savages; A Time for Burning; Troublemakers; and Nothing But a Man.

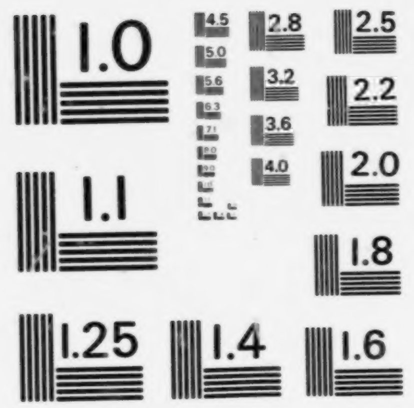
2. The Political Process. The Great McGinty; The Manchurian Candidate; and Fail-Safe.

3. Youth and Growing Up. All Fall Down; a collection of prototype extracts from feature films, prepared by Films, Inc.; ten-minute extracts were used from such films

3 OF 6

ED

036205


1.0
4.5
5.0
5.6
6.3
7.1
8.0
9.0
2.8
3.2
3.6
4.0
2.5
2.2
2.0
1.1
1.8
1.25
1.4
1.6

MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS-1963-A

as *Citizen Kane*, *Shane*, *Edge of the City*, and *Children of the Damned*.

4. War. *Reach for Glory*; *Toys*; *The Hill*; and *Night and Fog*.

It was hoped that this progression would combine reflection of societal, and world, events with some of the more immediate concerns of the students. (The major external event during the school year was, of course, the presidential election and its aftermath.)

Variations on the projects and assignments attempted in the previous year, and a number of new ones, were introduced. But it became apparent, as the year progressed, that there was a serious lack of basic knowledge and skills among the majority of the students, and frustration was frequently experienced, often because of this. Progress within, and between, the units had to be interrupted for elementary instruction, and this, in turn, led to inability on the part of the students to grasp the intended patterns.

With the first unit on Race and Prejudice, for example, there was every reason to expect a sense of relevance for the students, since five black students from Roxbury were about to begin school at North Reading, and a black resident of North Reading was invited to talk to the classes. But a substantial number of students showed an actual open hostility towards being asked to discuss, and to take part in, problems which they apparently still considered to be far away and unapproachable. Although this hostility was obviously due to a general ignorance about the black and and his total condition, and was also due, perhaps, to a measurable level of racist opinion, there seemed also to be a fear of intellectualizing and articulating these difficult issues. Projects were intended to be documentary in type: For example, the students were asked to capture on film some reason for the black man's frustration. Some youngsters visited Roxbury. Although no worthwhile concrete project resulted, their exposure to that environment did arouse some comments from them. The ugliness of the ghetto made a conversation topic for them at least.

During the Politics unit, which was timed to coincide with the presidential election, it was discovered, from conversations with the students, that there was a general feeling of alienation toward all political processes, even at the school level itself. Throughout, there was a high degree of apathy and/or hostility toward discussing political issues on anything but the most superficial level. What was gleaned from the conversation indicated that the task of informing them about world conditions would stagger any teacher's ability. Although many of the films themselves were well-received (notably, The Manchurian Candidate), no worthwhile discussion resulted.

It was at this point that it was decided to turn to basic production work, and the next unit on Youth suffered because the students resented being drawn away from activities which they clearly regarded of more importance than the viewing and discussing of film extracts.

Even with the final unit on War, the same low level of involvement, dialogue, and performance was encountered. At this point, it was decided to abandon the more formal screening aspects of the course, and the remainder of the time was devoted to production projects, which were well-received and, in few cases, acceptably executed. Students were asked to capture on film some identifiable life styles, or situations, present in North Reading.

This turning of their attention to their immediate environment, provoked, finally, some interesting responses, somewhat akin (although markedly inferior) to that evoked by Mr. McVinney in a similar discussion with his Communications class (see Chapter VII).

Final assessment

Although there is still reason to believe that courses along the lines of Screen and Society are necessary and valuable, especially for older students, it would be dishonest to claim total success for the twelfth-grade courses so far taught at North Reading, especially in the second year of the Project.

When it was originally planned, Screen and Society was seen as the logical end-course of a continuum which led from Fundamentals through Communications to a social-studies-oriented consideration of contemporary problems illustrated by the media. Partly because this is a three-year concept involved in a Project officially funded for only two years, but also because of lack of control over the school's enrollment procedure, only a minority of senior students in the courses had previously encountered a screen education class.

The majority, acting on misinformation or on misapprehension, seem to have joined the course in the expectation of film production activity. They were unequipped for this by lack of earlier classes, nor did the Project's resources allow for more than a minimum of such teaching, desirable, though, this was seen to be. Moreover, most of the films screened, although known from previous, and others', experience to be relevant and stimulating, apparently failed to properly engage these students. Teachers and observers frequently reported a mood of apathy, but the difficulty of deciding its cause is well-illustrated by this quotation from an observer's account of the screening of Fail-Safe, a film dealing, surely, with matters of some consequence:

> The class was very attentive during the film. However, once the film was discussed, the level of interest dropped considerably . . . the class, in general, was quite apathetic. This might have arisen as a result of two considerations: Either there was minimal understanding of the film subject or its moral implications, or the subject was so commonplace to the students that it evoked little, or no, reaction, that is, it was taken for granted that such an incident could happen and since it was far enough removed from their scope of reality, it was not a distressing subject.

The numbness that afflicts even intelligent adults when attempting to cope with possibilities of nuclear disaster might be thought to account for the Fail-Safe incident, and the kinds of universal social ills and problems evoked by many of the other films used certainly do not lend themselves to easily-articulated discussion. Some frustration and bewilderment was to be expected. But, as the course progressed, there seemed no escaping the conclusion that the larger goals of Screen and Society were not being achieved with the 1968-69 classes.

From his experience with both the Communications and the Screen and Society classes, Mr. McVinney, who will be continuing screen education classes at North Reading in 1969-70, has concluded that the basic premise of the Screen and Society course--that films can be used as an effective starting point for discussion and action--is not invalid, but that more direct involvement of students and community is required. He states:

> The course will be far more successful if it encourages the participation of the community as well as the students. Without some involvement from both sides of the "generation gap," the course cannot hope to reach its full relevance. One way for the community involvement to happen would be for a class to present numerous feature, and short, films publically. These programs can be planned around whatever studies these students are doind and can be enhanced by follow-up activities. Such activities might include discussion of a film in which community members and students take part, films

made by anyone wishing to do them in reaction to commercial screenings or discussions and anything else the class is able to devise . . . . The course should investigate issues of community concern, national concern, and world concern. Simply because an issue is controversial is no reason to stay away from it. In fact, controversial issues will have to be the center of the course work if the kind of involvement we seek is to happen.

CHAPTER V

SCREEN EDUCATION COURSE: DESCRIPTION AND EVALUATION OF A SPECIAL PROJECT AT NORTH READING JUNIOR HIGH SCHOOL (1967-69)

Introduction

The North Reading Junior High School houses grades six to eight. It was decided that a small, elective class should be taught by Mr. Powell in conjunction with the art department under the title of Art and Communication.

Screen Education Course: Description

Art and Communication: Sixth Grade

The course was designed to explore some modes in which we communicate with each other and in which the world communicates to us.

Major areas

Verbal: Poetry and the short story.

Visual: Film (shorts and cartoons); TV commercials; some consideration of still photography and visual symbols.

Aural: Music, sound effects, and their combination.

Other senses: Some investigation of gesture, mime, etc.

Practical work

Writing of poetry and short stories; the making of short, narrative films in 8mm, both live and animated (using drawings, paintings, etc.).

Experiments with the filming of color, shapes, and plastic forms (motion from, and/or given to, the subject).

The use of 35mm slides to tell a story or to illustrate a poem, an idea, a mood, or a piece of music.

(This course involved close cooperation with the art department.)

Deliberately patterned as loosely as possible, with the maximum opportunities for the students freely to explore forms of self-expression in the screen modes, this class eventually (for administrative reasons) had to be restricted to some fifteen sixth-grade students, who met twice a week for 40 minutes per period.

Nearly one hundred sixth-graders volunteered for the course, and some selection procedure had to be devised. The volunteers were asked (inter alia) to write a brief description of what they would like to record on film if they could.

Analysis of these responses revealed:

1. that 20% made imaginative suggestions;

2. that 50% responded without showing any particular imagination;

3. that 20% replied that they had "no idea";

4. and that 10% had such poor verbal skills that they were unable to respond, or misunderstood the directions.

The final group was chosen to reflect these percentages.

Screen Education Course: Evaluations

Art and Communication: Sixth Grade. Year I (1967-68)

As an introduction to the physical nature of film, the students were provided with magic markers and a length of clear 16mm leader. Several sessions were spent experimenting with drawing on film and then projecting the results. (This initial approach is frequently used in practical screen education courses and may almost be described as "traditional." It derives, of course, from the pioneer works of Norman McLaren, Len Lye, and others.)

The students, working in groups of six on a long length of film, found it difficult to coordinate their work; it would seem better to allow each individual his own length of film on which to experiment.

The class looked at some of McLaren's films, notably Dots and Lines Vertical. The great sophistication of his work presented a problem, but the films helped to illustrate some of the effects that could be produced with this method.

An attempt was made to produce a percussion sound track on tape for the film produced by the class. This proved to be difficult, since there was no one theme or symbol running through the film; the random nature of the images made it impossible to produce anything other than a totally-random percussion effect. The students were disheartened by this; they knew they had failed but found it difficult to understand why.

Leaving the film medium aside for a while, the class turned to still photography, using very cheap ($1.00) plastic-lens cameras for their initial work. These exercises, in which individuals could produce their own work, developed rapidly and produced pleasing results in terms of a growth of perception. Several students developed a strong ability to perceive, or search out, interesting shapes and configurations that would make good photographs. Some work was also done with a color Polaroid camera, using an assortment of junk and a pair of floodlights. This work was designed as an exercise in composition and to encourage students to use the framing power of the camera to stronger effect in their individual photo studies.

Having developed the students' sense of still photography, experiments were made using folded colored paper and floodlights with a moving, hand-held film camera. None of these was particularly successful, since they involved too much time in arranging the materials before filming, which meant waiting in line to use the camera, an arrangement unfair to the students.

Students were then invited to construct faces, first from geometrical shapes cut from colored paper and then from randomly-torn pieces. From these two exercises in which the students were both absorbed and imaginative, the teacher demonstrated how such faces could be animated on film. Each student then produced a face which he animated, using these techniques. (This method derives from work done by Mrs. Yvonne Anderson at her Yellow Ball Workshop, Lexington, Massachusetts.) A reel of 8mm film records this work.

The animation work continued with an attempt to introduce some kind of narrative progression. Each student was encouraged to create a cutout "character" and then to create a situation for him. It was hoped that this would be followed by other connected situations involving the same character. In this way, an episodic, narrative situation might be developed. The responses to this exercise (again, deriving from work done by Mrs. Anderson) were varied. Some students took great care to prepare complicated and exact figures and backgrounds. Others were more slapdash and found it difficult to proceed to a second situation, since their first had been all too conclusive.

Some portrait-taking was also done at this time, using the plastic cameras. This was successful enough to show that it should indeed have been introduced earlier in the year; it has a very basic interest value for the students.

In the spring, outdoor color photography became possible, and a small amount of work was done with Polaroid color film. However, the quality of the color proved to be variable and unreliable; in future exercises, color slides should be used. The principal object was to seek strong and specific color contrasts around the outside of the school, but, by this time, the students were feeling that they had exhausted the possibilities of the location; thus, a field trip was planned to Phillips Academy, Andover, Massachusetts. (The course in "Education Through Vision," developed there by Bartlett Hayes, had, of course, influenced work in this class; also, it was known that the Academy could provide a stimulating visual environment.

The group went on the field trip in two sections: The first section, perhaps overexcited by the occasion, did a great deal of running around and tended to be rather casual about their assignment. Their photographs generally proved to be uninteresting and repetitious. The second group showed more independence, spent more time carefully examining the Academy's campus, and came back with more interesting pictures.

As a culmination of the class's year, several students were invited to demonstrate their animation techniques during the annual meeting of the North East Film Center for

Children at Phillips Academy in June. Not only did the students do an excellent job of practical demonstration, but it is interesting to note that they achieved a fair amount of actual animation production during the evening, more, perhaps, than they could have done in classroom time.

Interim assessment

For internal reasons, the class sometimes met only once a week instead of the planned twice a week. It is clear that more continuity could have been achieved either by more weekly periods or by a longer, single period of time. Children of this age have short memories and attention spans.

Field trips and special occasions have value in expanding the environment studied by the students and should be used wherever possible.

A sequence can be organized to develop perception through both still photography and animation; these two techniques, with all their variants, are sufficient for a year's work. The pattern of the sequence can be similar to that developed from the course in Fundamentals of Film (see Chapter III.

The nature of this class was that of a fairly free-wheeling, loosely-disciplined group. This social atmosphere gave the students particular opportunities to follow their own inclinations and to make and break associations and friendships according to their feelings. At this age, there is a clear need for this kind of atmosphere. Although undoubtedly their freedom resulted in less concrete achievement than would have been the case in a more tightly-structured environment, it was obvious that much "learning" went on in terms of the group's social experience. It will be recalled that a proportion of the students had been deliberately chosen from those with poor verbal performance and confused reactions to the school situation. Observers noted that these students in particular were more able easily to find themselves and their relationships to other students within the social, creative atmosphere. While one should not lose sight of the very valuable work that can be done to increase visual and aural perception through exercises as described above, it would seem that social experience itself is just as important. In order to embrace both these concerns, future courses should be designed to include both individual and group work.

Art and Communication: Sixth Grade. Year II (1968-69)

The second year's course differed somewhat from that of 1967-68. The reasons for this are as follows:

1. The Junior High School was on a schedule similar to that of the Senior High School, which meant that it was difficult to find a period of time that fitted well with the curriculum and schedule at the Senior High School.

2. A large number of electives had been introduced at the Junior High School, so that the numbers of students available at any one time decreased.

3. The combination of the above led to the class having to meet in a rather unsuitable room, not provided with adequate storage, or table, space.

The selection procedure that was used last year was used again. A group of eight students was selected, all of whom were volunteers. This group was then tested with the Cattel Junior-Senior High Profile test.

The course began by showing the students some of the work done by the previous year's class. This gave them some idea of what they could expect to be doing in the weeks to come. Then, simple photographic exercises were set. The students' first photographs were duplicated in order to have a record of their choices. It was noticeable that their initial use of cameras showed little sense of framing or of choice of location.

This time, slide cameras and slide films were used rather than negatives and black-and-white prints. This proved to be a good choice, as the results, on the whole, more clearly demonstrated the subject matter that the students were asked to find. Working with a smaller group of students, it became obvious that progress was greater and that it was possible to occupy most of them nearly all the time.

After some weeks, it became apparent that the class's scheduling was very unsatisfactory. It met regularly on the same day once a week; other meetings travelled through the week as the days changed. This meant that some weeks the class met only once, and, on the occasions when Mr. Powell happened to be away, there was no other teacher to supervise the students. This became particularly unsatisfactory during the early months of the winter, and the class experienced rather lengthy disruptions in its meetings. In addition, the periods were shortened slightly from last year.

Early on, the class was shown how to make tissue transparencies. This is done by mounting small squares of tissue paper into slide mounts that are then sealed with a hot iron. The students were asked to draw a short story on a number of slides, not exceeding fifteen. After this, they were asked to prepare some kind of tape narrative to go with the visuals. This exercise revealed as many ways of tackling a project as there were members in the group. There were interesting relationships between the drawing styles used in the slides and the kinds of narrative produced by the students. In some cases, the narratives were dialogues of two students. Some students used self-made sound effects: Some used straight narrative previously written on paper. This form of exercise merits further investigation.

The class then did some tape work, interspersed with exercises with the slide camera. The tape assignment was simply to record sounds to be found around the school. A cassette tape recorder, which requires the minimum of manipulation, was used. In general, the students showed that they were not immediately capable of selection of sounds.

Many of their tapes consisted of long silences, with a few rustling sounds or echoing footsteps down a corridor. Only one or two recorded a definite, recognizable sound or deliberately produced an effect by some such device as inserting a coin into a telephone, dialing, etc. There seemed to be a distinct gap between their professed understanding of what they were asked to do and their actual ability to listen selectively to their environment.

Animation work, which followed, was changed from last year. A kaleidoscope (optiscope) was attached to the camera, and small objects were animated in an attempt to make an interesting pattern in the kaleidoscope. In addition, the students were sent out with the camera around the campus, allowing them to film freely and to seek patterns of colors and shapes as formed in the kaleidoscope. Unfortunately, the combination of the optical system of the camera and the kaleidoscope did not work satisfactorily, and the film, after processing, produced very few satisfactory sequences. The disappointment of the students was obvious. Any further work of this kind needs careful planning and pretesting of the optical setup.

Field trips were planned, including a visit to Phillips Academy, in Andover, and to the Burlington Mall Shopping Center, Burlington, Massachusetts. The purpose of the visit to Andover was to use the slide cameras, seeking shape, pattern, rhythm, etc., in a new environment. In general, this was fairly successful, and the students found spaces and things within the Andover campus to satisfy their requirements. Several times, interesting, or unusual, objects attracted their attention to such a degree that they photographed them but were then hard-pressed to explain how these objected fitted into the assignment that they had been given. However, it was noticeable that they had, to some degree, internalized the previous slide-training exercises.

The visit to Burlington Mall was planned to record the Mall as environment, with tape recorder and movie camera. This was the first time the students had used a tape recorder on such a location and the first time that they had handled a camera that was (a) not on a tripod, and (b) not in the confines of classroom animation. The resultant films are scarcely clear or organized impressions of the shopping center. However, this was, to some degree, expected, since the idea was to experiment with students who had some training in ways of looking but whose training had not been in the handling of a movie camera. The films showed a great deal of rapid panning, unsteadiness, and moving haphazardly from object to object and from place to place. Little attempt was made to select particular things. The tape recording suffered in much the same way. It seemed that they were still unable to select representative sounds from their environment.

The animation planned for the last few weeks of the course shows that the students worked well to achieve some simple, flat animated scenes. These brief scenes had a sound track made for each. Earlier familiarity with sound-track production for their slide narratives enabled the process of production to be smoother and more certain. This kind of animation work is not only flexible but, importantly, highly controllable by the students themselves.

A second assignment--to take a still of their favorite place around the school--showed little change from the first attempt. Apart from the fact that the shots were, on the whole, better framed and composed, nothing very exciting turned up. This assignment, perhaps, has a phony quality and is viewed as a necessary evil by students who have written all too many compositions with the title "My Favorite . . . ." However, several students took the opportunity to experiment with turning the frame through 45 degrees or simply to capture the unusual, or uncommon, object of the moment.

A third field trip was made, this time to a city environment. This trip was more successful. The students achieved some excellent still shots of the shapes of buildings and their surrounding spaces. The film shot this time was greatly improved, with more exploration of the environment and with far better handling of the camera. But it is, perhaps, too much to ask of a young student that he record his visual and aural perceptions at the same time that he is totally immersed in new experiences.

It is very difficult to establish a real separation of the eye and ear. The tape-recorded material was poor throughout both trips. Field-trip experience should begin with only the minimum of image collection--a small number of slides, perhaps. After these have been viewed and the whole experience discussed, a second trip would be made, using both slide and movie film. A totally separate aural environment would then be explored for both kinds of image.

Opportunities of viewing such slide-tape combinations would help to give the students the "feel" for a possible final product.

Art and Communication: Sixth Grade. Final Assessment

Reviewing the work done in both years, it seems clear that this kind of work is possible and rewarding with younger students. Although the class should not be too large, it should be noted that one of the drawbacks of a small group is that the students themselves become a little bored, in a sense, with one another's company, and there is little exchange of ideas among the students. (Also, unfortunately, the second year's group did not contain a happy balance between boys and girls.) In addition, the haphazard nature of scheduling prevented there being any sense of continuum for the students, who, on many occasions, lost the sense of what they were doing during the previous class. It is clear that screen education of this kind demands that the classes, however few in number during the week, should ideally run on consecutive days. Here, there is a distinction between screen education and other subject areas. In other subject areas, it is possible to design units or pieces of work that are self-contained within a forty-five-minute period. With screen education work, however, not only is it often impossible to do this but also it is quite common to have students within a group moving at different rates of progress and, accordingly, being at different points along a given piece of work. This means that their equipment, or time, needs can be quite different and that this can lead to complication, even with such a small group as seven or eight students.

One of the initial factors that was not so strongly present in the second year was the social unity that was observable in the previous year's class. Both because of the infrequency of the meetings and the small nature of the group, we tended not to obtain the kind of clear "screen education identity" that the group possessed the first year. In addition, the physical environment of the classroom, with desks and little storage space that could be trusted, meant that often the students worked under poor or irritating conditions.

The attempt to have a class conducted at the Junior High School, geographically removed from Mr. Powell's location as Project Director, clearly accounts for many of the problems described. For young children especially, there must be a continuity of environment and scheduling. The work with junior-high students proved itself to be sufficiently valuable, however, for the School to plan for a full-time screen education teacher to carry out work fully integrated with the junior-high curriculum. Experimental as the Project's work was with these young students, there can be little doubt of its appeal and validity for them.

CHAPTER VI

EVALUATION OF THE STUDENTS IN THE SCREEN EDUCATION PROGRAM

Introduction

It was agreed by the Project Staff that a central aim of the project work should be to aid students to develop their self-knowledge and self-awareness, and, thus, the major emphasis of the evaluative procedure was on the students themselves. Four instruments of evaluation were selected by the Project Staff and the data obtained are interpreted in this chapter.

Student Self-knowledge Scale (SSS)

The Hypothesis and the Instruments

It was decided to test the hypothesis that screen education may increase the student's self-knowledge. For the purposes of this study, "self-knowledge" will be defined as: the ability to accurately describe one's own personality traits as measured independently by a standardized personality test.

The standardized test employed to give a valid measure of personality variables was the Cattell Junior-Senior High School Personality Questionnaire (hereafter abbreviated HSPQ). During the first year of the Project a Student Self-knowledge Scale (hereafter abbreviated SSS) was developed as an instrument for students to describe their own personality traits. In the light of the operational definition of self-knowledge, it followed that the SSS would have to record the student's view of himself in substantially similar categories to those delineated in the HSPQ (fourteen in number). The SSS was therefore designed using an "I am . . . " format, allowing the student to circle the adjective that best described him for the specific trait in question. The adjectives used for the SSS were taken directly from the section in the HSPQ manual which describes in less technical terms the specific personality traits the instrument measures.

During the first year of the Project the SSS underwent several revisions (some in consultation with students) in an attempt to improve its validity and reliability. The final form of the SSS (see Appendix T) contains 39 sentences, each having a five-point range, descriptive of the personality factor being considered. In all but two categories, there are three sentences in the SSS which correspond to each category of the HSPQ. (The two exceptions are the "intelligence" category, where only one sentence was included in the SSS, and the "warmth v. aloofness" category which has two corresponding sentences.) A summary of the fourteen HSPQ categories is contained in Appendix U.

Testing procedure

At the beginning of the second year of the Project, Form A of the HSPQ was administered to the students enrolled in one of the three screen education classes, as well as to control students randomly selected from the sophomore, junior, and senior class lists. These control groups[1] were broken down by class, so that for each grade-level screen education class there would be a corresponding group of control students at the same grade level. Two weeks later, the SSS was administered to the experimental and control groups. Thus, pre-HSPQ and pre-SSS results were obtained.

---

[1] At the time of selecting the control population, it was assumed that the Project classes were comprised of students who were a representative sample of the entire school population. As will be seen from Chapter II, however, it was several months later that the results of an unrelated study at North Reading revealed that the Project students were quite unrepresentative in many respects. The overall differences are discussed in Chapter II, but a more detailed description of how each Project class differed from its respective control group is provided in Appendix V. The details, in addition to providing an accurate description of the experimental population under study, underline the "undesirable" qualities of the Project students as a whole.

Three weeks before the end of the Project courses, Form B of the HSPQ was administered to all subjects of the study. Two weeks later, the SSS was again administered. This procedure yielded post-screen education class scores for all the students enrolled in a Project course, and a post-test evaluation of the controls after the same amount of time had elapsed.

Scoring of the tests

The HSPQ answer sheets were hand-scored, and the raw score for each subject was recorded on a pre- and post-test basis. (The raw score was used because the SSS had not been standardized.) The scoring procedure for the SSS involved recording the score of each question under the corresponding HSPQ category. The scores of the HSPQ have a possible range from 1 to 10. The SSS questions, as mentioned earlier, had five possible answers each. The first response was assigned was assigned the value of 1, the second a value of 2, and so on, up to 5. For most of the fourteen HSPQ factors, an average score was computed from three different questions on the SSS. (Since the range of these average scores was also 1 to 5, a technical adjustment had to be made so that the SSS scores coincided with the HSPQ scores. Because the HSPQ has been standardized, it was decided to double all SSS scores to make a proper comparison.) Once all scoring was completed, four scores were available for each subject (experimental and control): pre- and post-HSPQ, and a pre- and post-SSS.

Treatment of the data

The first step in testing the significance of the results involved computing for each subject the amount of deviation between (a) the pre-HSPQ and pre-SSS, and (b) the post-HSPQ and post-SSS. For example, if a subject's score on Factor A of the pre-HSPQ was 5, and his score for the same factor on the pre-SSS was 7, there would exist for that factor a deviation of 2 units. The amount of unit deviation for each subject was computed for each of the 14 factors, and a total deviation score obtained. Thus, if a subject deviated an average of 2 units on each of the fourteen factors, his total deviation score would be 28.

This procedure was followed for both the pretest and posttest results, so that two deviation scores were obtained in all cases. One deviation score measured at the beginning of the screen education course, the other measured at the end. In terms of the study's definition, these scores yielded (a) the amount of self-knowledge an individual had prior to the experiment, and (b) his amount of self-knowledge at its close.

This done, a mean score for the amount of deviation was determined for each experimental class and for its respective control group. Thus, mean scores were determined for sophomore experimental and control groups, junior experimental and control groups, and senior experimental and control groups. The mean and standard deviations of three paired groups were compared to see if there was any significant difference between them. A z test was the statistical technique employed, and no significant differences between any of the three paired groups were found (see Appendix W, Table 1).

Finally, a z test for finding the difference between means for correlated data was used to determine the post-experiment differences between the paired groups. These figures and the results are given in Appendix W, Table 2.

Discussion

As seen in Appendix W, Table 1, there was no significant difference in terms of self-knowledge between the experimental and control groups at the beginning of the school year. The mean amount of SSS deviation from the HSPQ scores was close to 27 units for all groups, which means that on an average, the subjects' SSS scores deviated roughly 2 units (one way or the other) on each of the fourteen HSPQ factors. The posttest results show that the experimental and control groups differed from each other more than the pretest results indicated. In two of three classes (the sophomore and the junior), the experimental subjects' SSS scores deviated less from the HSPQ than did the control subjects. (In the case of the junior group, this difference was significant at the .05 level.) In the senior category, the controls showed less deviation than the experimentals, but this difference was not a significant one. (This last finding is of particular interest in the light of the difficulties experienced with the senior course--see Chapter IV.)

Implications

The testing of the hypothesis that screen education increases self-knowledge was, from the very beginning, tentative and exploratory. The operational definition of self-knowledge is admittedly simplistic, and the design of the study would certainly have been sounder if the experimental and control groups had been more closely matched in terms of intelligence and other significant variables. Despite these limitations, however, the results reported above do seem to indicate that, in two or three classes, the Project students were able, after their courses, to make self-assessments closer to a standardized measure of their personality than were the control students. In the case of the junior class, this difference is statistically significant.

In the light of these results, it is suggested that the hypothesis that screen education increases self-knowledge has some validity and certainly needs investigation.

Classroom Observations

Beginning with the second semester of the 1967-68 school year and continuing to the end of the 1968-69 academic year, a total of seventy classroom observations were made. This procedure involved one or more of the research staff observing a screen education class in a fairly random manner. During the class period the observer kept brief written accounts and tabulations of what transpired in the classroom and what conclusions could be drawn from these observations. Seven constellations of observations emerged from this procedure, and a summary of these follows.

Unquestionably, the most striking feature of the screen education classes at North Reading High School was the amount of freedom in the classroom. Compared to non-screen education classes which were observed, the screen education classes had a distinctly permissive atmosphere about them. This permissiveness, for example, could be seen in the seating arrangement that allowed students to sit where they pleased, the amount of locomotion around and out of the classroom, and the informality of the teacher-student relationship. Unfortunately, not all students were prepared for this kind of freedom and a number of them misused it.

In such cases, what could have been one of the strongest aspects of the course evolved into a major structural weakness. This weakness was best exemplified by the non-directed small-group work, which was the most frequent technique used for getting projects completed. The groups were established so that the students could work with their peers with a minimal amount of teacher supervision. The assumption was made that students, regardless of past experience, could use this time in an effective and efficient manner. In practice, however, only some students were able to do so.

Others took advantage of their new found freedom and often abused it. It was further noted that this situation was, in some instances, exacerbated when the teacher did not give clear and complete instructions and deadlines, did not establish checkpoints along the way, was not consistent in enforcing behavior, or failed to take action if an important deadline wasn't met.

On the positive side, however, a number of students _did_ benefit enormously from this free and permissive climate. Those students who had a certain degree of self-discipline and responsibility before they entered the course used the apparent lack of structure in an advantageous manner. They tended to view their course, as reported in Chapter VII and a later section of this chapter, as one of the few positive attractions the high school offered. They responded by producing some very creative and unique projects.

Thus, the freedom and self-responsibility of the screen education courses had distinct disadvantages as well as some advantages. What seemed often to be missing was the setting of realistic goals and limits as well as methods for their enforcement. In some classes, this was indeed accomplished, and it appeared as though the students benefited from these classes more than those others where there were less limitations and enforcement. Thus, it is suggested that the ideal screen education class have broad limits but consistent enforcement, to allow freedom without license.

The second most frequent constellation of observations was concerned with apathetic, uninvolved, and sometimes hostile students. No doubt through misunderstanding or lack of information, the guidance counselors at North reading High School channeled a fairly large number of this type of student into the screen education classes. (The rationale, apparently, was that screen-education teachers would be suitable remedial or custodial personnel for these students.) Quite naturally, an undue number of unmotivated students in a classroom are a built-in obstacle to successful teaching. In the particular cases of the screen education classes, these nonparticipating students were a liability for several reasons. First, their noncooperative tendencies were heightened by the permissive nature of the class. Whereas they had been forced to keep silent and in place in other classrooms, they could now talk and move about freely in the screen education classes. This antagonized those students who were involved and participating, and the result was often a division in the class with both covert and overt ill-will between the groups. In many student interviews the complaint was made that the "goof-offs" were a detriment to the class and should be asked to leave. This, according to the students, would not only allow for more learning and more accomplishment but also brighten the somewhat tarnished image that they felt screen education was acquiring among students and faculty.

If the trend of placing large numbers of nonparticipating individuals continues at North Reading, the screen education courses may cease to attract the serious and participatory student. This, of course, would make the cycle complete and vitiate a great deal of what screen education could offer to the students or the curriculum.

The third constellation of observations deals with delays due to various problems of logistics and materials. Two of the three problem areas are related to a limited budget, but the third might have been overcome by more forethought.

One source of delay was the time it took for film to be developed. Quite obviously North Reading High School was not equipped with developing facilities. Thus, during or immediately after film was shot as part of a class project, there were built-in suspensions of classroom activity. Since the teacher was often occupied supervising the filming procedure of another group of students, he could not devote his time to those who had completed their production. Several times written assignments were set during these lags, but the students seemed to sense that these assignments were merely meant as "fillers" and that, even if they were graded the grade would not count that much. As a result, students were left with little to do but wait.

More waiting occurred when certain equipment was needed. This came about when more groups or individuals were ready to use a camera or recorder than there were cameras or recorders to go around. The students were patient to a point, as they realized they would have to wait their turn, but undue delays caused restlessness as well as dulling of motivation and interest. (Many times, however, the use of equipment was staggered so that this complication did not arise.)

Some of the wasted time might have been eliminated if more careful planning were given to each unit, and perhaps even to each day. Granted that even the most careful plans can be disrupted by unforseen circumstances, it was the impression of the observers that some of the logistical problems could have been handled better and unnecessary delays eliminated. Small details, such as having an operable bulb for the projector or having a film that was not broken, made a difference to the students.

A fourth area of classroom observation focused on the nondirected small groups that were frequently employed for projects or activities. As with the freedom of the screen education class, these groups had both strengths and weaknesses. On the positive side, the small, teacherless group allowed the student more interpersonal contact than in his other classes. By having the groups self-selected, the students were able to work with peers with whom they felt they had something in common. Moreover, the less aggressive student seemed to be more expressive in this type of setting. The groups also reinforced the feeling of freedom that the students had as the teacher was present more in a resource capacity than as a disciplinarian or taskmaster. This heightened the students' feeling of self- and/or group responsibility.

One drawback, however, was that the students had had little experience in nondirected group work and did not know how to use this time effectively. The self-selection process also occasionally brought together an aggregate of students who did not want to work and, therefore, used group work time for other purposes. Frequently these other purposes were disruptive to the rest of the groups.

If group work is seen as a vital aspect of screen education, it may be that a brief introductory seminar on group work and dynamics should be held at the beginning of the school year. Also, the groups might be asked to keep a daily record of their progress and be evaluated in terms of what is being done in that group.

The fifth topic that the classroom observations often dealt with was that of the teacher and his or her methodology. In every classroom during the two years of the Project, there seemed to be a special relationship between the screen education teacher and the students. The informality and permissiveness had much to do with this as the students tended to view the teachers as "one of us" and not "one of them." This gave the classroom quite a different feel from other nonscreen education classes that were often visited. From these observations and student reactions, a composite profile of a successful screen education teacher has been compiled. The characteristics include: ability to command the respect of the students; ability to control the class yet allow for spontaneity and creativity; ability to be supportive and patient; understanding of the milieu of the student and ability to communicate this understanding; ability to allow the students to participate in the decision-making process; ability to be enthusiastic about the content of the course he is teaching; and ability and preference to be a resource person and facilitator rather than disciplinarian, autocrat, authority-figure, dictator, or the like.

One notable aspect of the three screen education courses was the diversity of the classroom format. Collectively, the three different courses offered the student the following activities: film production, script writing, film editing, directing, acting, prop-making, picture taking, film viewing, film discussion, television viewing, television discussion, video taping, writing assignments, class discussions, group discussions, and tape recording. A student progressing from one course to another, therefore, would be able to experience and acquire new skills and techniques in a variety of media.

A final phenomenon that requires mention is the consistent magnetism of the first-rate films. In the vast majority of classes, whenever an average-to-good film was shown, the students invested a great deal of attention in the screen. Only infrequently was there talking, or inattentive students during the viewing of a film. This is not to say, however, that the degree of comprehension and understanding was proportionate to the degree of attention. Over the course of the year, the students did appear to acquire more facility in analyzing and interpreting a film but the actual classroom discussion of specific film was inconsistent in content, length, and student interest.

Several salient points emerge from these classroom observations. One is that screen education courses offered the student an informal learning climate that many students were able to benefit. What can be learned from the North Reading experience, however, is that this freedom needs some limitations, as well as a student body that can use this type of classroom setting to advantage. This is related to another consideration, which is that students who are on the verge of dropping out of school or have mentally dropped out of the educational mainstream do not benefit from screen education nearly as much as the student who wants to get involved and learn within the school context. A third aspect is that the observations underscored the need for both short and long-range planning. Equipment and film processing logistic problems should be anticipated, to avoid long delays that discourage student interest and enthusiasm.

Another aspect is that of small group work. This way of structuring class time appears to have much potential in a screen education class, but time is needed for both the teacher and the student to learn how groups function and what is the most efficacious way of using the small group. Finally, the strong rapport between the screen education teacher and his students was consistently found. The relationship between the screen education Project teachers and the students grew throughout the course, as a feeling of mutual trust and understanding tended to become more apparent. The students reacted very favorably to this type of relationship and it is suggested that the positive rapport manifested in the screen education classes greatly facilitated their learning process.

Student Interviews

During the two years of the Project a total of 75 student interviews were conducted, with the results being transcribed and evaluated (see Chapter VII). Many brief and more impromptu interviews were held when specific questions arose which needed some immediate answers. The purpose of these interviews was to obtain first-hand information from the students regarding their impressions, criticisms, and reactions to the specific course they were enrolled in, as well as screen education in general. The primary advantages of the personal interview over the Student Evaluation Questionnaire were twofold: The students tended to be more open in a one-to-one or one-to-two relationship; the interviewer could have responses clarified and expanded when necessary.

For the most part, the Student Interviews yielded data very similar to that obtained from the Student Evaluation Questionnaire. Thus, this section will give only a brief, general patterning of the student responses in summary form and will devote the majority of space to the comments of the students themselves.

Overall, the students reacted favorably to their screen education courses. The reasons for this favorable reaction can best be summarized by the words: "freedom," "difference," "self-responsibility," and "easy." Thus, as was brought out on the SEQ, the students perceived the screen education classes as being quite distinct from the normal classes to which they had been accustomed. The freedom to move about the room during the hour, or sit where one desired, was frequently mentioned as the most outstanding or enjoyable aspect of the class. Secondly, the content of the class was quite different. With very little required reading or writing and more emphasis on doing and creating, the students were given some diversity in their otherwise fairly similar class routine. Thirdly, the students sensed that they were pretty much on their own in this class with only distant deadlines to worry about. They tended to view the teacher as a resource person rather than a dictator or tyrant. Finally, for various reasons, they felt that screen education courses were "easy."

What follows is a series of student responses to five categories of questions put forth to them by the interviewer:

1. _Positive reactions to the screen education program_:

> You don't get stuck in the same classroom all the time . . . . You can be more yourself in this course . . . . The assignments are varied; you don't know what to expect, and that's good . . . . More than in any other class, it gives you the chance to express your opinion . . . . Teaches you techniques you'll be able to use in the future . . . . It lets you think up your own things . . . . Informal atmosphere allows you to set your own pace and to develop your own interests . . . . It has helped me to do things on my own . . . . It has given me more confidence in expressing opinions to others . . . . If anything grabs the kids, it's that it's so free . . . . People take advantage of the freedom, but they are slowly learning . . . . In all my other classes, you have to sit, be quiet, and listen--and hate every minute of it . . . . If all the courses were like Communications, school wouldn't be half bad.

2. Negative reactions to the screen education courses:

Sometimes it gets awfully boring. Once projects are finished, you just waste time waiting for film to be developed . . . . Too many people get away without doing very much work . . . . A bunch of kids are allowed to go through the motions and aren't learning anything . . . . Very limited area in which to film . . . . More time needed to work on assignments . . . . Not enough to do . . . . Time is not as well organized as it should be . . . . If you work too fast, you have to wait a lot for the slower ones.

3. Reactions to the screen education teachers:

He lets you use your own judgment . . . . Once you learn to use the freedom, you don't want to keep taking advantage of him. I feel awful when I do that . . . . He's not a grouch like most teachers . . . . All the other teachers treat you as a bum; they (the screen education teachers) give you a chance and don't always force you to sit down and work . . . . They are more friends than teachers. You can go up and talk to them . . . . The teachers don't scream at you every five minutes . . . . They seem to understand . . . . You feel like helping him all the time because he helps you . . . . They guide you but don't always tell you what to do . . . . He talks at your level, not down to you.

4. Reactions to working in small groups:

You learn different things about people you work with. You don't do that in other classes; you just sit down, be quiet, and do your homework . . . . It's hard to work together when everyone wants their own ideas most of the time . . . . Shows you how important it is to organize and plan ideas . . . . You learn to respect other people and their ideas . . . . If everyone works, it's great. Some people loaf and don't help out . . . . You have to be careful that kids don't sponge off you all the time.

5. Reactions to speaking up in class, having one's voice recorded, or being filmed:

> We have learned to share critical judgments with our friends, although it is very hard at times . . . . Some of the kids appear frightened and scared to share their opinions with others . . . . Filming is O.K., but I don't like my voice recorded. It sounds funny when it's taped, and I don't like the sound . . . . The girls mind much more than the boys . . . . I often make a terrible fool of myself . . . . Some kids say they don't want to be filmed, but they really do; it just is a lack of self-confidence . . . . It was hard at the beginning of the year because it was a new experience.

6. Miscellaneous comments:

> Screen and Society is not bogged down in facts. It lets you find out on your own what the facts are . . . . Most of the kids who take screen education do so because they think it is a half-credit for nothing . . . . The screen education courses are taught like you were in college . . . . It should be harder to get into the screen education classes; too many kids get in just to cause trouble . . . . I've been thinking more and more about getting into a job related to screen education; working in construction seems like a drag now . . . . We'll have more ideas to use when we go back into regular classes . . . . In screen education, you say what you want; in other classes, you say what the teacher wants.

In addition to these comments of the students which pretty well speak for themselves, several observations and conclusions were made by the interviewers. The student interviews were a very effective device for obtaining pertinent and forthright data. The subjectiveness and freshness of the students' comments is hard to obtain by other means. The interviewers were impressed by the enthusiasm of the students about their participation in screen education. The feeling that their particular course was enjoyable and not grinding work permeated most interviews. Many students implied that they did not feel pressured by the demands of the teacher, surprise quizzes, or repressive discipline. One could relax more, it seemed, and this the students felt fostered creativity and freer expression.

A majority of the students had invested enough of themselves in their particular class that they were disturbed by the minority of students who took advantage of the freedom of the course and were giving the course a bad name among fellow students and the faculty at large. The students who were doing the best work were especially protective about screen education and were attempting to improve the image of the Project.

The interviewers noted the satisfaction and pride the students had in making a film, tape, slide sequence and video tapes. The fact that they had made something with their own hands and could get direct positive feedback on this from their peers and teachers, was exciting to them.

By being creative and by creating, these students were directly exploring the boundaries of who they were. It is suggested that the college bound student, with the lack of manual courses built into his curriculum, perhaps experienced these feelings more than the students who had previously been enrolled in the more nonacademic type of course. Moreever, several students expressed the newly-acquired insight that one could "learn by doing" and that books were only one means of disseminating knowledge.

Finally, some mention should be made of the students' reaction to being photographed, filmed, and taped. The students felt that talking up in class was no problem, but that recording their voices or being filmed caused much anxiety and withdrawal. They could not articulate why they felt this way, but several possibilities are suggested. One has to do with peer awareness and the desire to "come across: to others in an effective and positive manner. By reading a prepared statement, for example, there are too many chances for error and hence a loss of status among peers. Concomitantly, there is a loss of self-esteem as the adolescent is in a very self-conscious stage of development. Any loss of esteem is a threat to his perhaps somewhat tenuous positive identity and he seeks to avoid such incidents. When he hears himself on tape, for example, he is apt to be much more critical of his voice than he is when he talks randomly in the class. It may also be that people's fears of being recorded on film or tape (and it is not only the young who fear it) are much deeper-rooted; there may well be a link with primitive beliefs that we surrender our "essence" when we allow others to "take" any part of us, even our names or images. In any case, this whole concept of inhibition needs further investigation, as these few thoughts are no doubt only one aspect of a very complicated phenomenon.

One recommendation can be made regarding student inhibition: that is for the screen education teacher to be aware of, and sensitive to, the feelings of his students in this type of situation. Especially during the initial weeks of a course, preparing the students and desensitizing their fears of exposing themselves, might assuage this problem for many.

Student Evaluation Questionnaire

Fundamentals of Film: Ninth Grade

One of the instruments used in the evaluation of the students in the Project was the Student Evaluation Questionnaire (see Appendix R.) The Fundamentals of Film course was offered to freshmen students during the academic year 1967-68. Thirty-one students from two separate classes completed the Student Evaluation Questionnaire for this course. The results of the close-ended questions are summarized in Appendix S. What follows is a discussion of these results and those of the open-ended questions.

Consistent with the trend that will emerge as the other course evaluations are summarized, the students reacted favorably to the Fundamentals of Film course. Also consistent with a pattern of the majority of most screen education classes in this project, the students judged film-making as the activity they most enjoyed during the year. A total of fifteen students rated film-making as their most referred activity, while film-viewing was rated as the most preferred activity by twelve students. The third most popular activity involved the use of still camera work.

In terms of what the students disliked about the course, very little can be said. Probably due to a "halo effect," the students, in most instances, were reluctant to criticize the course or their teachers, even though the questionnaires remained anonymous. Two major dissatisfactions were recorded, however, and these were in the area of reading/writing and class discipline. A large majority of the students did not feel that more reading and writing assignments should have been given, and seven students indicated that what they disliked most about the course was the reading and writing that they did. The other most-criticized aspect of the course was that there was not enough control of the class by the teachers. This viewpoint was expressed by a minority of the students, but, as will be seen, this criticism was voiced in nearly every class. On the other hand, a suitable number of students enjoyed the maximum freedom allowed in the screen education classes and felt that more teacher control would have inhibited the spontaniety of the class. More will be said about this problem in the concluding portion of this section.

In evaluating their teachers, the Fundamentals of Film students gave them a strong endorsement. All but two students rated their teacher as "good," a fairly strong consensus. The reasons behind this positive reaction to the teachers were gathered from responses to the question: "What I liked most about my teacher." Nineteen students felt that the teacher was "one of us" or "could understand us" or "was for us." In other words, they felt that their teachers' outstanding characteristics were that they could really communicate with the students, had the ability to empathically understand them, and were people who could be trusted.

Generally speaking, the students gave similar responses to questions tapping the purposes of the screen education course and what they learned from it. Almost three-fourths of the students felt that the understanding of films and film techniques was the primary purpose of the course. Most of them substantiated this by saying that what they learned from the course was "how to use a camera," "how to make a film," or something similar. Another interesting response that emerged was the fact that some students felt that the most important thing they had learned during the year was to express themselves better and in different ways.

Finally, some comment should be made on the popularity of the course among the freshmen. Nineteen students reported that Fundamentals of Film was their favorite course, and all but two said that they would like to enroll in another screen education class.

Screen Fundamentals: Tenth Grade

The Screen Fundamentals course was offered during the second year of the Project for sophomores and for one semester only was evaluated with a slightly different student questionnaire from that used the previous year for the Fundamentals of Film course. However, the overall results are similar. Although the first semester course was not evaluated by the students, it is assumed that the fifty-three second-semester students who responded to the questionnaire were a representative sample.

As noted in Appendix S, most students had a favorable reaction to the Screen Fundamentals course. The majority of the students were fairly well divided as to what they liked most: Twenty-one responded that the making of films was the most enjoyable, while nineteen felt that the freedom and informality of the class was the most significant aspect. When asked what they would have liked to have seen done differently, the students were again reluctant to criticize the course in any detail. About one-third offered suggestions for change, the most frequent request being that for making more movies and slides. With another strong rejection of reading and writing, some comment seems appropriate on this phenomenon. As will be brought out elsewhere, the students in screen education tended to feel that they had enough, or too much, reading and writing in other courses. This might imply that they enjoy working with their hands more often, and using equipment such as a camera, projector, or tape recorder.

In evaluating the teachers, the students continued the trend of favorable reactions. The reasons for this vote of confidence are varied but some clustering did occur. In descending order of frequency, the two teachers were judged effective for the following reasons: Ability to understand and communicate with the students; their knowledge of the subject matter and their ability to teach this knowledge; their organizational expertize that kept the class involved in a project until completed; and the freedom that they allowed the students. In terms of ineffectiveness, only a minority of students chose to say anything about the weaknesses of their teacher. However, on a forced choice question that asked if "More class discipline should have been enforced by the teacher," nearly 50 per cent of the students of one teacher agreed with this statement. Thus, if any one quality of an ineffective teacher were to be decided upon, it appears that failure to set and enforce limits within the classroom would be the primary one.

In assessing what the students learned from this course, "film mechanics" or "film understanding" best summarizes the responses. Under these headings are subsumed such skills as using a camera, the use of light, shooting from different angles, editing, and so forth. What this tends to imply, moreover, is that this course did in fact teach screen fundamentals.

Two questions were asked regarding the best and least liked projects or activities assigned during the semester, in an attempt to determine if any project or type of project was clearly better received than others. In the final analysis, however, the results of these questions proved inconclusive, as almost every activity done during the semester had proponents and opponents.

It is interesting to note that while thirty per cent of the students did not feel the course relevant, only ten per cent indicated that they would not like to take another screen education course. Thus it can be suggested that relevancy is only one criterion by which students judge the value of a course.

Generally, the students did not articulate any specific way in which this course had influenced their attitude toward other classes. Those who did respond, however, felt that the primary influence of the screen education course w was to make them more aware and less tolerant of the restrictiveness of their other classes.

When asked to rank-order their three favorite courses of the year, thirty-five of the fifty-three Screen Fundamentals students placed this course at the top of the list; eight placed in second; and three placed it third. Mathematics, History, and Science courses were most frequently named as other courses well-liked. It is to be noted that only eight students did not record Screen Fundamentals as one of their three favorite courses.

The use of small groups was very well regarded by the students in this course. This attraction can be explained by two major factors. As an open-ended question revealed, the students felt that small groups are not more efficient in getting things done but that they also allow for more self-expression and the sharing of ideas. Thus, the quiet members of the class seem to welcome the opportunity of having a more intimate and less threatening atmosphere in which they can speak up.

Communications: Eleventh Grade

Since Communications was offered to juniors as a two-semester course for both years of the Project, it is possible to write up a composite student evaluation of this course. A total of seventy-one questionnaires were completed by Communications students. The results follow:

As with the other screen education courses already evaluated, a large majority rated this course in favorable terms. Also consistent with the previous pattern, these students felt that the actual production of a film was the strongest aspect of the course. Fifteen per cent felt that the viewing of films made the course enjoyable while another fifteen per cent liked the course because of the freedom it offered. In terms of what they would have liked to have seen done differently, the majority of the respondants felt that more film production and concomitantly, more use of filming equipment would have improved matters. Again following a pattern, the students rejected the addition of more reading and writing. This further implies that they tend to respond favorably to a course that does not emphasize traditional mechanisms for learning.

The teachers of the Communications course during the two years of the Project were highly rated. By far, the most frequent quality of the teachers felt to be responsible for effective teaching was the individual teacher's ability to communicate with and understand the students. Other qualities were singled out, and in descending order these include: teaching skill; being relaxed and easy going; having thorough knowledge of the subject-matter and the operation of the equipment; and being interested in what the class was doing. As previously mentioned, the students were somewhat reluctant to criticize their teachers; as a result, little data were gathered on the ineffective qualities of the teachers. The only critical response was that a teacher did not control the class well enough.

Indeed, as illustrated in Appendix S, close to fifty per cent were of the opinion that more class control was desirable. Thus, there appears to be a division among the students as to whether a screen education class should be run along the more traditional authoritarian lines or run with a large degree of freedom and self-responsibility that may be somewhat novel to the student.

In terms of what was learned during the year, the majority responded by mentioning increased or new skills in manipulating or understanding the various media of film, photography, television, and radio. This learning involved not only the actual "how to" skills of using equipment but also what communication is and how it can best be understood. Thus, it is not surprising that seventeen of the students also indicated that they had learned how to communicate better on an interpersonal level.

As far as the relevancy of the Communications course is concerened, two-thirds agreed that the course was relevant to their everyday life while the remaining third did not feel that this relevancy existed. Consistent with the Screen Fundamentals group, however, a much larger group (eighty-five per cent) expressed an interest or strong interest in taking another screen education course. This can be explained, for the most part, by the fact that seventy-five per cent of the class rated Communications as their favorite course. Most of the juniors did not feel that this course had influenced their attitude toward other classes but of those who did express an opinion it was one of less tolerance toward their other courses. It is suggested, therefore, that the freedom of the screen education class makes it harder for some students to tolerate the less free classes.

Finally, the Communications students agreed with the Screen Fundamentals students that the small nondirected group is not only the most enjoyable way of spending class time but it is also an effective and efficient way. Moreover, these students felt freer in the small group than when with the whole class, and therefore felt that more creative ideas emerged and had a greater chance of being accepted.

Screen and Society: Twelfth Grade

Like the Communications course, the Screen and Society course for seniors was offered as a two-semester course, in both years of the Project. What follows, therefore, is based on seventy-two student evaluation questionnaires from seniors who had completed the course.

The predominant reason why the large majority of seniors liked this course is the freedom it afforded them. This response was particularly true of the 1967-68 classes, since they did less film production than the second year students. Film production and film viewing also rated highly as reasons for liking the course; close to fifty per cent of the students indicated one of these areas on the questionnaire. The relaxed and informal atmosphere of the class was also commented on with some frequency, and it appears that this component is a concomitant of the freedom mentioned immediately above. The students did not express any major criticism or dislike of the course, only a minority made any comment on this question. Criticisms were fairly individualized, although requests for filming, more to do, and more equipment were each mentioned several times. Consistent with the other screen education courses, the overwhelming majority of students did not think that increased reading or writing assignments would have improved the course.

In judging the effectiveness of their teachers, the Screen and Society students, for the most part, judged them effective or very effective. Once again, the teachers' ability to communicate with and undertand the students was the most common reason for judging the teacher as effective. Other qualities were observed, as follows: the personality of the teacher; his knowledge of the subject matter; his allowing freedom in the classroom; his patience; and his interest in the class. Most students did not choose to state what they felt was ineffective about their teacher so no data are available for this category. The seniors, more than any other group, did not want more class discipline enforced by the teacher; more than seventy per cent of them felt that the amount of class control should not have been increased.

Due to a different emphasis in teaching plans, the first and second year students felt that they learned more about society through the medium of film, while the second year students felt the most significant knowledge they acquired was in the area of film and media techniques. The third most frequently mentioned learning experience was that of improved communication. Fifteen per cent felt that they had learned how to improve their communication skills as a result of this course.

In terms of favorite projects and activities, the seniors fairly consistently put the following categories in rank order: film production, film viewing, picture taking, and tape recording. Their dislikes were quite varied, and no one project or activity was singled out. In any event the drawbacks were minimal, and this can account for the fact that eighty-five per cent indicated that they would like to take another screen education course. Regarding the relevancy of the Screen and Society course, the first-year students felt the course was relevant by a margin of twenty-five to three, while the second-year students felt it was relevant by a margin of twenty-six to eighteen. Thus, it appears as though the first-year course offered more applicable knowledge to the student than did the second-year course.

The Screen and Society course did not influence the students' attitude toward other classes to any great extent. For those that reported some influence, the change in attitude came about in the areas of desiring more freedom in other classes and being less acceptant of the education they were receiving. The seniors felt, as did the sophomore and junior students, that the nondirected small group was an effective means of structuring the class. The seniors' reasons for this affirmation stems from several aspects of small group work. According to these students the small group is desirable because it is an efficient device for getting things done, it encourages cooperation and working with others, and it allows for more self-expression and creativity than the traditional classroom affords.

Summary

Five general areas were evaluated by the students on the Student Evaluation Questionnaire.

First is the overall reaction of the students to the specific course in which they were enrolled. Quite consistently, the students reacted favorably to all the screen education courses. Although they were considered "relevant" by about two-thirds of the students, an even larger majority was interested in taking another screen education course in the future. Note that a majority of the students felt that their particular screen education course was their favorite course of all taken that year.

A second area investigated was the rationale behind the student like or dislike of a specific course. The reasons for the students' positive attitude toward their course were varied. For the most part, the students enjoyed producing something concrete such as a film, tape, or slide sequence. They also enjoyed the freedom of the classroom and its structural difference from their other academic courses. They did not want the course to emphasize more reading and writing; what they would have preferred was to have more film production assignments and to have more films screened in class.

A third area evaluated was the effectiveness of the screen education teachers. With few exceptions, the students judged the various teachers as being either effective or very effective. The reasons for this center on the teachers ability to communicate with and understand the students on their (the students) level. Teaching skills, knowledge of the subject matter, interest in the class, a sense of humor, organizational ability, and patience were also frequently identified as qualities that made a teacher effective. Only a minority chose to point out any ineffective qualities in their teachers, but note that the one trait consistently singled out was that of lack of control of the class. The majority of students did not want more class control, but a sizeable minority felt that mere discipline and order in the classroom would have improved the learning climate.

A fourth area explored dealt with learning content. At all three levels, the knowledge acquired usually focused on media techniques and skills. These techniques and skills will no doubt constitute the most enduring knowledge retained by the students. Such skills as handling, loading, shooting, and general operation of a camera, the use of light, the importance of angles, writing scripts, editing, tape recording, were frequently mentioned when students were asked what they learned from the course. The most popular project or activity was, of course, the production of an original film in which the students had almost complete responsibility.

A fifth area examined was that of the manner in which class time was used. The nondirected small group was by far the most popular and reportedly effective way of structuring class time. These groups apparently reinforced the students' feeling of freedom and autonomy, enabled him to become more expressive, and to some degree became an efficient means for accomplishing tasks. Further, the small groups increased interpersonal contacts and made work more enjoyable since it was being done with peers.

Some concluding comments are pertinent here. For several reasons, it is believed that the results presented above are somewhat biased or skewed in a favorable direction. One factor leading to this conclusion is that students are rarely encouraged to critically evaluate their educational experience, much less openly criticize their teachers. This, then, may account for the paucity of responses to the questions asking the students to point out the weaknesses of the course, the teacher, or the class structure. One must also be cognizant that, when compared to the traditional academic course, screen education courses and classes seem easy and fun. Because of this the intrinsic worth or true value of each screen education course was hard to assess, due to the context in which it was being evaluated.

Beyond this inescapable drawback, however, the Student Evaluation Questionnaire did underscore the popularity of the screen education courses as well as provide first-hand data from the students regarding the more general aspects of the Project.

CHAPTER VII

STUDENT COMMENTARY

In a report on a project in which the students were regarded as more important than the subject (see Chapter I), it was essential that students' views be recorded and taken fully into account. The "feedback" we derived from student questioning, interviews, observations, and consultations was of inestimable value in shaping the course of the Project. Although their sharpest and best observations were generally made in modes not easily reproducible here (via films, slides, tapes, etc.), the following selections, provided without further comment, may give some flavor of what, for all Project personnel, was the most inspiring aspect of the two years' work.

Do you like, or dislike, your screen education course?

"I love it. It is keeping me in school. My ambition is to go into this kind of work. This ambition was created by being in the Project. I was getting ready to pack my bags and leave. It has worked out beautifully for me."

"Oh, I like them. They're fun. You can say what you want, with few restrictions. There is more freedom, and you have to use your own intuition."

"I like it. The teachers are closer to the students, and the subject matter is a lot different from the usual English courses."

"They're all good classes. You get to know more people. I like to study the history of movies and films and then use the equipment to do the things I want. You also get to meet people outside the school."

"I love my course. I like learning about movies and taking my own. I also am learning a lot about other people and myself."

"I like every one of them. There is no comparison with the normal classes I have. The teachers make it much easier to work by yourself."

Why did you take this course?

"There was a misunderstanding that it was a mandatory English course. Because the kids who took it last year last year said they enjoyed it, I didn't change it when I was given the chance by my guidance counselor."

"I was curious about it and thought it couldn't be any worse than the English classes I was stuck in. It has been a lot of fun."

"I took it at the Junior High level and didn't want to take English. I took the course again instead. I like taking pictures and working with the kids in the class."

"I heard a lot about it. I was interested in it from last year's class."

"I wanted more filming background as fast as possible. It was suggested by my guidance counselor and since it sounded interesting I took another Screen Education course."

What do you think is the purpose of the course you are now taking?

"To show how professionals communicate with people."

"I don't really know, but it isn't to teach only about films. It tries to have us communicate more and to learn about ourselves. It shows us to not be so narrow-minded, to be more open, and to listen to others more."

"It teaches how to make movies. It helps us in changing our personalities. It wants us to develop better ideas about ourselves. Perhaps, I will end up with some better ideas about myself."

"We can express what we feel, without being scared of doing so in front of others. Teaches different ways of expression."

"It helps us try to communicate in many ways. It helps us to get to know people in a variety of different ways."

What have you learned so far?

"The equipment is not the important thing. It's only a tool with which to communicate thoughts to others."

"We're not learning as much as we should. The kids don't take it as seriously as they should. The same information is given over and over; we still are learning the basic stuff."

"The basics of cameras, projectors, splicing, etc., interests. It helps us also to be freer with others and not be shy or scared when in front of others."

"Teaches us the technical knowledge behind filming, and give us new insights about others."

"You learn things you don't usually do in school, about people and filming."

Do you like, or dislike, your screen education teacher? Why?

"How can't you like them? You can't dislike them. They're not like regular teachers. They don't yell or holler, and they understand kids better. There is nothing to top them."

"They're all okay. They're all good guys, and a lot of fun to be with."

"I like them. They like working with kids like us. They don't tie you down and pressure you like the other teachers do. They allow you more freedom."

"I like the way they teach. They teach the classes so everyone can understand."

"I like them a lot. They let the students get to know them. They make me feel like I'm important."

Do you think adequate directions and definitions were given at the beginning of an assignment or project so that you really knew what was expected of you?

"Yes, all cameras and other material we worked with were carefully explained to us."

"We had no troubles following directions."

"The nontechnical part of the assignments were sometimes vague--there were a number of assignments when we continually had to ask for directions. This usually led to wasting time and give kids a chance to fool around."

"Sometimes we had to ask a lot of questions before we really got started."

Was the class time effectively used/organized in such a way so that much could be accomplished during the period?

"More time could have been used in class."

"We could have made better use of our time if there had been more extended periods."

"Some assignments couldn't be totally done in the class period. They could only be done during the extended weekly class."

"Most of the time, the kids had to do the organizing themselves. They only started to do so at the end of the year, without fooling around alot."

"It was up to us if we got a lot done, especially during our extended period. In some classes they left us alone, as there was very little to do at that time."

Were the assignments and projects well-thought-out in advance, or were they apparently made up by the teacher as you went along?

"Little of both. Some groups didn't work at all, so they were given paperwork to do."

"A lot of the time there wasn't enough material to go around to all the groups and a lot of time was wasted waiting for our materials to be returned from the processing lab."

"Sometimes, there was a lot of wasted time. Written assignments are necessary, because poor weather and waiting for film to be returned leads to a boring time if there isn't something to do."

"The classes were well-thought out in advance, as we advanced from one project to another with minimum time wasted between projects."

"Students had to do the organizing, as the teacher did very little."

Do you get things done when working in small groups with little teacher supervision?

"If doing enjoyable projects, I prefer that we did it on our own. When there are large groups, a lot more supervision is needed. In most of the groups, the kids work well together without having to need teacher supervision."

"In smaller groups, there is better work being done. There are not that many different opinions and ideas to fight with. That way usually everyone gets a chance to have his ideas heard by everyone in the group."

"Some kids (about one-third of the class) take great advantage of everything and everyone, no matter who it is."

"We worked better when we worked with little supervision."

Is the freedom to not stay in any one seat, or in the classroom itself, a help or a hindrance to learning in the screen education classes?

"It helps us. Seating plans are never any good. They are too restrictive."

"I like coming to Screen Education. It's a class, but you work at your own speed, do what you want, talk and relax--as long as you get something done."

"It helps you, but those kids who don't want to do anything can avoid doing work because of the freedom of the class."

"It is not as boring when you can be free to move around. It also makes it easier to work with your own groups."

"The kids are taking less and less advantage of this freedom in the classroom, and it's about time."

"It's good--makes you feel more relaxed and makes it easier for us to work the way we want to."

Do you feel that there is a reluctance on the part of your classmates to speak up, to record their voices, or to be filmed? Why?

"Filming is okay, but I don't like my voice recorded. It sounds funny when it is taped and I don't like the sound."

"The girls mind much more than the boys in our class."

"If shown to the whole school, it is much harder to have it shown. In the class itself, it is not too hard."

"You can take pride in your work. I prefer directing than acting, because I often make a terrible fool of myself when acting."

"It is easier to be filmed than recorded, because it is harder to say something sensible when you are holding a a mike in front of you. I'd rather not have our films shown to nonscreen-education students."

"Some kids say they don't want to be filmed, but they really do."

"It is just a lack of self-confidence to not want to be filmed. It was hard at the start of the year when it was a new experience. It is a lot easier now.

Would more have been accomplished during the course if classes were scheduled to meet less often and for longer periods of time?

"I don't think so. The rotating schedule allows for extended periods twice a week. It also lets you stay after school to work if you need to."

"Yes, longer time is often needed to complete the projects. It would also give you more time to think out of class. You could get more involved in the filming assignments that have to be done outside the classroom."

"I think so. Longer periods would allow us quicker completion of assignments and time would be saved between assignments."

"When working on filming assignments, longer classes would allow for longer and better planning of what is to be done in the filming sequence. We would then have more time to do a better job."

Are the discussions after a feature film showing worthwhile? Why?

"Yes, new points and opinions are stated. You also get your reactions shared with others. It gives you new ideas. It depended on the film as to whether you get a good description and discussion or not. Some of the animation films we saw were lousy and there was little reaction to them."

"Yes, it helps you understand the film better and the technical stuff becomes more interesting to you."

"Yes, it brings out points that you don't realize yourself, things you didn't notice when you were seeing the movie."

"About 25 per cent of the class usually doesn't participate, no matter how good the movie is."

If you were in charge of the Project, what would you do differently from what's being done now?

"Although it's good the way it is, I wish I had been put in a class with juniors, instead of all sophomores (instead of two of us)."

"Use newer movies. Use color films and slides when we do our filming outdoors."

"Students films are being returned very late and we don't have much to do while we're waiting for them to be returned."

"Sit down with all the students and get them to understand that they shouldn't take advantage of the freedom that they get. If they understood their responsibilities, they would be more serious in class."

"Nothing."

"Not very much."

General Comments

"You should continue the project the way it is. The only change I would hope would happen would be that the students would be able to go anywhere to do their filming, without having to have a teacher along with them."

"They should let us have some responsibility, to see how we can handle it. They really don't give us much of a chance in the other classes."

"Need for our own film-developing lab. Too much of a wait for film to be returned. Usually, one or two days are wasted every week for someone. Need for more equipment, especially cameras and projectors."

"Not enough time to learn and do all you want to do. Screen Fundamentals should be a two-semester class."

"Discipline should be stricter."

"A half-year class makes things hurried. Better quality of films or projects would happen if the courses were longer."

"Trick photography should also be taught."

"More feature films should be shown. Would like to know how those hard films are made. It would make our filming better and more interesting for us."

Extract from a Report by the Research Assistant from an Interview with Two Girl Students in a Communications Class (January 22, 1969)

"I asked both girls to share their reactions concerning the possible showing of the WGBH-TV video-taping[1] to the faculty. Both girls were very outspoken about showing the video tape to the faculty. Their reasons for doing so are listed as follows:

---

[1] A record of the Project is available on 16mm under the title "On the Scene: Through the Cameras' Eye," produced by WGBH-TV (Channel 2), Boston, Massachusetts.

"1. 'The faculty doesn't listen to us when we try to tell them what we're doing in Screen Education.'

"2. 'The teachers just want to act like God and don't want students to talk back to them. Our teachers let us be ourselves, and other teachers don't like that.'

"3. 'The older teachers don't want to change and want to keep kids under their thumbs. The Screen Education program lets us get out and do things on our own and be trusted by our teachers.'

"4. 'We want to show how responsible we can be. That way, they'll learn to trust us. It takes a lot of time to handle all the freedom we get in our Screen Education classes, but we slowly learn to be responsible. Why can't all our teachers treat us the same way?'

"5. 'We want to show that we're not just fooling around in A-wing and that many kids are sincere in what we do.'

"6. 'I don't think the teachers respect us because we don't do homework, and their students have homework every night.'

"7. 'I don't like the idea of them looking down on us all the time.'"

Excerpts from a Transcript of a Discussion Between Students in the Communications Course (1968-69) and Their Teacher, Mr. McVinney ("Chuck")

Student: You could have a film where you show different things the kids of that town do and then go back and show the things the kids around here do. Maybe not on quite as large a scale, but you could show how similar they are.

Student: I don't think a lot of people would want to admit that there was anything wrong with this town.

Student: They might want to admit it to themselves but not to other people.

Chuck: It is a rather hard thing to admit, isn't it?

Student: This is one of the things to work for--to have people admit it.

Chuck: Perhaps that is one of the functions of the film, that it is powerful. It is to push people into admitting that what they see in this documentary is something that they, too, have experienced or done themselves . . . . Maybe it would mean something, perhaps, if, instead of using *16 in Webster Groves*, we could film, say, *16 in North Reading*. It might mean that those who ignore what is going on in the rest of the world might have to admit to what is going on here.

Girl Student: In that case, those who have 16-year-olders would say: "Oh, I know my daughter or son isn't taking any of that stuff (drugs)."

Girl Student: They don't believe you, no matter what you do.

Boy Student: They have a mental block: they know it's new, so they think it can't happen to them.

Girls: That's right!

Chuck: Do you think that film, or the whole realm of film, could be used to bridge what is often called the "generation gap"?

Boy Student: No!

Chuck: Why not?

Girl Student: Because if kids made the films, the parents wouldn't want them anyway. If the parents made the films, the kids wouldn't want them.

Boy Student: The only way to do that would be if you had a committee of students and parents, which would be highly unlikely.

Chuck: That was one of the things I was thinking of for next year, for the Screen and Society course--films picked by the kids to show the parents and then having groups come back (parents and kids) but for a discussion of the issue that came from the film.

Girl Student: Well if you could get the right kind of parents, you know--they don't necessarily have to be parents--the right grownups in North Reading that would be willing to help kids make films. It just couldn't be anyone who wouldn't understand what you're trying to do.

Chuck: Right, you would want someone who understands what you're trying to transmit and not someone who doesn't know what it's all about.

Students: (all talking at once). Let's make two films and compare them. Show one film one time and a week later show the other film and compare the films.

One suggestion is to discuss a problem and have the adults work along on their own and film their idea of the problem and have the students film their own, then compare the results.

Chuck: Supposing we show a feature film about a controversial issue, have a discussion in which many ideas were discussed, and we say: "Parents, you go out with a camera, and so on, and you express your reactions, your responses, your way, and the kids go out and film your reactions their way, and we'll all come back next week and view the results and discuss the ideas presented--not so much the film but the ideas expressed . . .," maybe the next week trying something more difficult like three parents and three kids being in another group, just to see if they can talk together. Why not? Let's see if they can talk long enough to come up with some film.

Girl: I think it would be fun to try, but I don't know if it would work. Just take the idea that the kids know more about what is going on. If they filmed what was going on and the parents were to view it the next week, they would be shocked by what they think they know and what they don't know.

Chuck: It could work in reverse: the parents might bring back things that the kids don't know.

Girl: Well, usually if they know something, they let us know about it.

Boy: Man, they know what's going on. They just don't want to admit it. Most of them at least know what's going around, but they can't admit it to themselves.

Girl: It's only a few.

Boy: Ya, Ya, it's only the dumb ones, only the dumb ones: I just had to say that.

Chuck: Maybe it takes two or three years of having film around and in the classroom as a medium of expression before you get to realize the different things that you can do with it. Perhaps we are on the brink of finding new ways of communicating with one another.

Boy Student: Maybe we could get something set up to show movies every week. Maybe we ought to get some parents together that want to make a film and just give them the film and say: "Now go out and show the activities in North Reading." Then, we could say to the kids the same thing. You'll really get two different films and merge them on the screen.

Boy Student: It would be like closing the gap a little, wouldn't it?

Student: I think it would make it worse . . . .

CHAPTER VIII

THE PROJECT'S EQUIPMENT[1]

As the emphasis upon production increased throughout the two years of the Project, so it became increasingly apparent that both the purchase and use of equipment had to be determined by coherent and clearly-defined sets of guidelines. These guidelines were further developed in the light of the practical experience derived from student-and-teacher utilization. It is also possible, as a result of continued reassessment, to provide a more detailed evaluation of the equipment by categories. This enables positive suggestions to be made concerning the future provision of basic facilities for screen education.

Equipment was purchased according to the following guidelines:

1. Cost per unit;
2. Ease of operation;

---

[1] A list of equipment used is given in Appendix L.

3. Reliability;

4. Adequate range of performance;

5. Compatibility with existing equipment possessed by the school system.

These guidelines were not necessarily applied in this order; most decisions were arrived at by weighing both advantages and disadvantages in each area of consideration. In general, it was found that cheap electronic equipment had low reliability and often poor construction, whereas inexpensive photographic equipment proved to be more reliable. In certain areas, general design tendencies on the part of all manufacturers made it impossible to avoid equipment with features that either were not needed or were, in fact, a positive nuisance: The automatic loading of the majority of Super-8 projectors was a case in point. There would seem to be a need for wider field testing of equipment or, at the very least, for more consulting of the educational-market consumer.

At the inception of the Project, it was not intended that production should be a major part of any course except, naturally, the Film Production course. In one course, only minimum production materials were provided. However, as the Project progressed, the amount of production increased, and the nature of the basic introductory course changed to a major emphasis on production. Thus, the greatest part of production occurred at the simplest level, and it was accordingly decided that nearly all film-making should be done on Super-8, using black-and-white, or color, stock.

Super-8 Equipment

Super-8 cameras purchased included both automatic-exposure and manual-exposure kinds. The best results came consistently from those having an automatic exposure. With manual exposure, students either failed to set the correct aperture or did not do so at all. The rule-of-thumb guides provided on the manual cameras were of little help, and light meters impeded the students' work to an unnecessary degree at this basic level. However, the manual-aperture type did provide excellent training for work with 16mm cameras.

The Project's cameras were of four basic types: (1) a very simple camera with fixed-focus lens, manual exposure setting, and electrically driven; (2) a very simple camera with fixed-focus lens, automatic exposure setting, and spring-driven; (3) a type with automatic exposure, focusing zoom lens (3:1), and electrically driven; and (4) a more complex type with automatic exposure, focusing zoom lens (5:1), reflex viewing, single frame release, film speed control, manual overexposure or underexposure settings, and electrically driven. Some had pistol-type grips built in; others could have one attached; all had footage indicators, varying in their accuracy according to the price of the camera. The most complex camera was used for animation (single frame release and reflex viewing a necessity) and for more ambitious projects done in Super-8.

The Super-8 projectors used had automatic loading devices that proved to be very annoying, especially when screening edited film. Jams were frequent, and threading, or unthreading, the projector in the middle of the film was mastered by only two of the Project staff. A zoom lens proved to be very useful on such projectors. Also, some desire was expressed for variable projection speeds, as these facilitate the viewing of rushes preparatory to editing.

Splicers

Cement splicers in most cases worked well and promoted careful work during editing. Tape splicers produced splices that often jammed in the projectors and that were difficult to reedit later on. However, tape splicers did occasionally prove valuable in reinforcing a film containing several splices in close proximity.

Tripods

Simple, inexpensive tripods were used and were found to be adequate in nearly every case. Since students were encouraged to use them whenever possible, instruction in their proper use (to provide a level platform for shooting) was essential.

Lighting

Indoor lighting for film-making was provided by photo flood lamps. The commonest problem with these lamps was that the use of oversized bulbs caused a rapid deterioration in the switch and switch-housing. Even in cases where the correct wattage of bulb was used, lighting was obtained from various sizes of "sun-gun" light, but these were uniformly dangerous because of the amount of heat produced and were abandoned after several near-accidents with overly hot lamp-guard grids.

Sound Recording

Sound-recording work was less in scope than film-making. However, sufficient problems were encountered to make it clear that a more unified system was needed than had been planned.

Portable, reel-to-reel recorders, capable of battery or AC operation, are generally not very robust and are often far too expensive to service to be worthwhile. Field recording took a heavy toll of these machines and often proved to be difficult, as they had poorly-designed carrying handles, etc. In addition, great speed variations occur, so that 3-3/4 i.p.s. on one machine is often as much as 10% off on another. This meant that transfer work had to be done in order to play the tapes to large numbers. Transfer cords (patch cords) often required too many kinds of adapters from one jack size to another for efficiency. The solution to all these problems seems to be the following kind of set-up: (1) several cassette recorders for field work; (2) permanent transfer facilities for cassette to 1/4" tape; and (3) one, or more, rugged AC recorders for classroom use. A large number of 15-minute cassettes are better than ones 30, or 60, minutes long, since student recordings are frequently short. Longer-running cassettes can be reserved for more specialized work.

The use of tape tracks for films can present many problems. Although considerable care can produce good results when compatible equipment is used (for example, the same projector and tape recorder teamed together during both recording and any playback), if extensive use is to be made of even nonsynchronous sound, recently-released Super-8 and tape systems should be investigated.

Care should be taken with all electronic equipment to ensure that items intended for complementary use are compatible in regard to plugs, sockets, and power supplies.

Still Photography

With the increase in production in the Project's second year, more slide cameras were used for basic exercises. In this area, it was found that the Super-slide obtained from 127 film was best, as it gave good reliability and a large image on the slide itself. This was particularly valuable for previewing the slides on a slide sorter (the latter is an invaluable piece of equipment if no permanent light table is available). The cameras used were very simple, with fixed focus, fixed shutter speed, and flash-cube capability. Excellent results, even quite sophisticated ones, are possible with these cameras. Slide film was chosen so that student work could be screened and discussed by a large group of students (20 to 30). The only drawback was the high cost of duplication.

Polaroid cameras were also used and were found to be excellent for instantaneous exercises in the classroom. Black-and-white film is best for a variety of lighting effects, and the fairly wide exposure range provides good or passable results. Color film was found to be very poor in terms of color values and reliability; both exposure and development times were found to be too critical. Polaroid cameras were particularly good for work with younger students. But the expense of the film prohibits extensive use, and the unit cost is high, since the inexpensive Polaroid models produce poor pictures of a less-than-useful size.

16mm Equipment

Standard 16mm projectors were used, and only two adjustments were found to be necessary. All projectors were equipped with a zoom lens, allowing one to fit the frame size to the screen in nearly all circumstances.

Front-of-the-room mounted speakers were used instead of those incorporated in the machine themselves. This is vital for the viewing of all films, and it is a constant surprise that so many of these machines are used with the sound coming from the rear of the room. Small, rearview screens were found to be very useful for both Super-8 and 16mm viewing by small groups when classroom activity required the room lights to be on or the blinds to be open.

The Project's single 16mm camera performed stalwartly throughout. Although lacking zoom, or reflex, viewing, it continued to provide the more able student with a challenge to attempt more sophisticated, and durable, work.

TV and Video Tape

From time to time, the Project made use of either closed-circuit or video-tape television systems. This limited experience does not warrant our speaking with the same authority as in other areas above, but some points are worth noting.

The use of these systems was in all ways successful. The particular areas of use were for recording programs not screened during school hours and for simple exercises in both narrative and documentary works. Even the simplest system can produce the same, instant, feedback advantages as does the Polaroid camera in photographic work. The system can also make real the differences between film and television as visual communication modes.

The greatest hurdle to be overcome seems to be an adult fear of the students themselves using this equipment. Although the benefits are manifold and obvious to the screen educator, other educators remain difficult to convince.

General Facilities

Throughout the Project, the greatest bulk of production work was done in the regular classroom situations. Location shooting was the only real exception to this rule. This kind of situation, dictated by reasons of space, was far from satisfactory. It became clear to all, staff and students, that a media workshop area was essential. This area should have a permanent installation of certain pieces of equipment, such as a sound-recording and transferring system. But, while pressures of finance and space continue to be a very important factor for all schools, the area needed should have maximum flexibility. Such an area should have some, or all, of the following (and possibly further) capabilities:

1. Good film/slide projection;
2. Reliable sound recording and listening;
3. Adequate soundproofing;
4. Overhead power supplies supported on a grid system;
5. Locked storage space for equipment;
6. Various sizes of counter, and table, space;
7. Darkroom facilities;
8. Video-tape facilities (and limited live production in an adjacent area, if possible);
9. Racks and cabinets for the storage of films and tapes;
10. Some display space on walls or mobile screens;
11. Facilities for animation.

Such an area should also have a qualified technician; where this is not possible, a group of trained students, working for credit or on an hourly basis, could well provide adequate staff.

Conclusions

Although the percentage of the budget spent on equipment could have been raised, it was felt from the beginning that to do so would have been unrealistic and would have prevented this report from dealing with basic work that could be done with the modest equipment most school systems could afford.

Some purchases clearly turned out to be unwise, whereas others were invaluable and seemingly indestructible. Those wishing to achieve greater complexity of effects, or able to afford more equipment, may feel that the Project did not go far enough in its exploration of technology. Such was not the intention. The basic tools remain the same; no matter how sophisticated the equipment or how much of it is available, the final proving ground is the manner in which teacher and students set about reaching their goals.

CHAPTER IX

THE PRINCIPAL INVESTIGATOR'S COMMENTARY AND ASSESSMENT

The Project's Achievements

As can be seen in Chapters IV and VI, the preliminary achievement in all classes was the development of new basic skills in communication areas which most young people see as relevant to their present and future world. The vitality and creativeness of student films, slides, tapes, etc., were a constant source of pleasure to the Project staff, especially when it was fully realized how basically "nonstudious" were their creators. Allied to this was the spontaneous, uninhibited, and extremely valuable expression of student viewpoint evoked by the Project, in discussions, interviews, and exchanges of all kinds--communications of increased significance when the specialized nature of the students is taken into account. That the overall tone of these is enthusiastic, and very practically sympathetic to the Project's problems (see Chapter VII), is a major cause for claiming general success.

It would appear that the highest degree of progress was achieved with the youngest classes in the North Reading Senior High School. (The experimental course in the sixth grade, although similarly indicative, was too inconclusive in range to be fully significant.) The senior class, especially in the second year, only slowly relaxed their hostility and suspicion, although it is notable that their cooperativeness and work improved immediately after they were given practical production assignments.

In the area of increasing discrimination, as opposed to that of expression, there is less immediate evidence at hand. But, if perceptiveness is a first step towards discrimination, there seems little doubt that its articulation was facilitated. (See, for example, Mr. McVinney's account of his Communications class's study of advertising and the tests compiled by Mr. Powell in his Screen Fundamentals class--Chapter IV.) The Project can claim to have provided its students with a new vocabulary for appraising their environment, and with an atmosphere conducive to the reexamination of their past and present experiences.

Finally, in the very difficult area of self-awareness and improved self-image, it would seem that there is indeed some justification for the claim that Screen Education can help here (see Chapter VI), probably in providing new possibilities for successful challenge to students beginning to be conditioned to failure in traditional educational situations.

Approaches and Methods

From a consideration of the various methods employed by different teachers in a variety of classroom situations, it must first be emphasized that the nature of the particular media phenomenon being studied must condition the approach employed. Screen education today (see Chapter I and Appendix A) is increasingly and "enquiry-based" approach to material that is, for the most part, evanescent and constantly shifting in form. Thus, no rigid heuristic style can, or should, be laid down, applicable in all situations, or by all teachers.

In general, the Project used extensively the following approaches:

1. The "Practical" Approach. Wherever possible, students were invited to engage in practical activities related to a particular media phenomenon, activities which would result in a tangible product, in the creation of which

they could feel some sense of personal involvement and achievement. Even where the line of enquiry was of a traditional "research" nature (the 1968-69 Communications class's study of radio), there was encouragement to produce _artifacts_ rather than traditional written, or spoken, "reports."

2. _Small-group Work_. Rightly or wrongly, it was decided to emphasize this aspect for two main reasons: It broke the traditional mold of classroom "teacher-lecturing"; it forced students into involvement with each other that they might not have achieved in other ways. Group work is not, unfortunately, a major part of most existing classroom activity. The average student regards his classmates more as potential competitors than as cooperators.[1] Thus, the disciplines of controlling one's peers both as actors and technicians (and of the _acceptance_ of control, which is the converse) represented a major hurdle to be overcome in many

---

[1] It is probably of some significance here that in North Reading, as in many other systems, "classes" are mere temporary groupings of individuals brought together for one subject. They have no permanent basis or base, not even a "homeroom," and, therefore, have only a minimal sense of group identity. Contrast a system wherein students are grouped in a class which remains relatively intact as a unit throughout its school life. The latter system has its own disadvantages, but it at least provides its members with the necessary sense of continuous "belonging."

production projects. Other aspects of this method have been discussed by Mr. Cloninger in Chapter VI.

3. Joint Goals. Not only was it necessary, in such group work, for the students to establish and work towards joint goals (perhaps reorienting them as the work progressed): The teacher himself shared in the process, refraining from authoritatively setting the goal in the first place and acting only as a more resourceful team member whose views should be taken into account with others. (See, especially, Mr. Powell's account of the Film Production class in Chapter III.)

4. Utilization of Skills from Other Areas. In the pursuit of these group goals, it was continually made evident that skills and knowledge gained outside the Screen Education class not only could but should be brought into play. Obvious as this may seem, it frequently struck students with the force of great novelty, since they had become conditioned to what might be called "the watertightness of subject areas."

It will be noted that all the above approaches are part of the "methodology of the media"; that is, they correspond to the ways in which films, TV, etc., are produced in real life. Thus, as stated earlier, the nature of the subject matter conditioned the approaches employed in its study.

The Goals of Screen Education

As pursued in the Project, two main goals of screen education evidence themselves: (1) the acquisition of skills of expression, and (2) of discrimination.

1. Skills of Expression. At the simplest level (see Chapters VI and VII), students can appreciate that they are learning "how to . . ." skills--"how to . . ." make photographs, slides, tapes, films, etc., not merely in terms of button-pressing and knob-turning (although familiarization with machinery is a necessary, and important, first step) but in terms of more aesthetic areas of composition, of timing, of juxtaposition, etc. Progress here comes from practice and criticism (from peers and teacher alike) and is readily perceived by the learner, who will also acquire, largely unconsciously, the minimal technical vocabulary necessary to both describe and discuss his activities and products.

This initial learning is best achieved at the earliest age practicable; the longer it is delayed, the more it will be inhibited by self-consciousness and by the disguised fear of failure. The Project results indicate that the sixth-grade students are not to young for this and that the tenth-grade students are still open to accept these elementary experiences, although already evincing some of the "turned-off" attitudes which characterize later age groups.

If the "how to . . ." lessons remained only this, however, they would quickly pall for the majority, as do most adults' efforts with snapshot photography, home movies, etc. The technology provides a clearer facsimile of reality than can be achieved by writing, drawing, etc., but snapshots and home movies are merely convenient forms of preserving personal memories--souvenirs that hold meaning for the individual directly concerned but that fail to communicate fully with others. Also, of course, the very occasions of shooting and recording can merely become experiences pleasant in themselves because they are not normally achieved in school. (Children often suggest subjects for a project which are, in themselves, desirable activities--beach parties, classroom revolts, etc.) The resultant photographs, films,etc., are then valued for what they memorialize rather than for their intrinsic merit.

The next step, therefore, is essentially one for the teacher to introduce as early as possible--the recognition of the need to communicate to others, not merely to oneself nor even one's immediate cronies involved in the same experience. (In practice, as the Project showed, this aspect can be continuously emphasized from the earliest exercise onwards.) Thus, the skills of preparatory planning--imagining in advance what the experience will be and then deciding what aspects of it shall be selected and emphasized--require to be learned and fostered. After the initial experiences of recording uncontrolled activity in the "how to . . ." phase, it is essential that the students realize how this can become incoherent without such preparation and control.

With young, or immature, students, a useful device at this stage may be to temporarily abandon the recording of "real" people (whether engaged in actual pursuits or in acting in stories) in favor of simple, manipulable things. Still photographs of objects (statues, buildings, machines, etc.) and sound recordings of preexisting noises (which can include radio and records) lend themselves to greater student control and manipulation; but the most satisfactory form here is undoubtedly simple film animation of small objects. (While not suggesting here that the art form itself is an immature one, it is notable how closely the themes of such films approach the fantasies of young children's play: Dolls, toy soldiers, cars, etc., can "come to life," approach, chase, fight each other, and disappear at will, with satisfying screen results.)

Similar animation work may yield results with older students, but they are often impatient with such "play," and seek to engage themselves with the larger realities of life as they see them. Hence, the necessity of acceding to their choice of theme, while stressing the need for its efficient communication in the chosen medium. Sympathetic criticism of the form rather than the content of first efforts and concentrating on such questions as "does it show what you wanted to show?" and "how could it have been shown better?" can lead to acceptance of the disciplines of prethought, storyboarding, organization of props and actors, etc.

It should not be assumed, however, that these are simple skills, quickly learned; there are many students (indeed, many adults) who fail to recognize that enthusiasm is insufficient in itself, that problem-solving requires experience, imagination, concentration, and that (in the case of the social arts with which screen education is largely concerned) it requires a cooperation between people, a democratic ideal which, alas, remains largely unattainable in all our affairs. (See comments in the section on Approaches and Methods, 2. Small-group Work.)

The process of editing (which, of course, is by no means restricted to film) is another new and difficult concept for young people, who seem to have been encouraged by their education and environment to seek the immediate gratification of a simple, spontaneous act rather than the deeper satisfactions of long-term, disciplined labor. With the modern media, it is, ironically, the apparent ease with which one can achieve satisfactory initial results that tends to discourage desire to polish and shape a finished product. There is, indeed, a belief widely held among young people that roughness and crudity ("spontaneity") are to be prized as evidences of "sincerity," as opposed to the highly-crafted, but "contrived and insincere," products of the Hollywood and television entertainment machines. Several accounts of methods employed by project teachers to inculcate concepts of editing are to be found in Chapters III and IV, and Mr. McVinney's comments on his Communications class's encounter with television professionals (Chapter IV) indicate how misconceptions can be countered by introducing "outside experts" into the classroom.

2. Skills of Discrimination. Discrimination is defined in the Shorter Oxford Dictionary as "the power of observing differences accurately." Herbert Read[2] has spoken of "the activity of observation" as being one of the two activities which are essential preliminaries to the act of appreciation, the other activity being that of self-expression. A major task of the Project teachers, therefore, was to ensure that what the students saw and heard *via* the media was brought under conscious scrutiny and assessment. If the results of such observation are to be articulated and recorded in *verbal* modes (as opposed to the very striking evidence accumulated in students' media expressions), it is necessary for a vocabulary of appraisal to be taught. This was probably best achieved formally in the Screen Fundamentals course (see the section on "formalized

---

[2] Sir Herbert Read, *Education Through Art* (London: Pantheon Books, 1943).

instruction" and the final assessment of the course in Chapter IV). But, in a less formal fashion, it was absorbed naturally by all the students who became engaged in production projects.

In general, it was found that lessons which depended on the viewing of films as their primary activity seemed to have less impact and value than those in which practical work was emphasized. (But note Mr. Cloninger's remarks about the magnetism of first-rate films, in his section on Classroom Observations, Chapter VI.) In general, it appeared that the artifacts of the adult world--musical, graphic, screen, and print alike--had minimal interest for the students, who responded only to their grosser aspects (beat, noise, bright color, fast motion, etc.), and in semi-articulate fashion. When pressed, they gave evidence that specific, subtler aspects had not indeed escaped them, but they reserved their close attention for their own, and their own, and their peer-group's work.

There seems little doubt that the almost nonstop bombardment of eye and ear now directed at us from birth onwards by television, radio, Muzak, etc., has caused a defensive dulling of young people's perceptive curiosity.

But this, it would seem, can be rearoused when they are given expressive opportunities of reappraising their environment through the media. The results of the modification of the second year's Screen and Society course are a good indication of this.

An allied implication of the teaching of discrimination is contained in such phrases as "the discriminating man," an assumption that, once having observed differences, the individual will make a choice, presumably of "the best." Schools have hitherto assumed that one of their most important functions is to show what is/was "best," adducing evidence to support the superlative, and to have expected this experience and understanding to stand firm as a guideline for the future life of the student.

This was probably a valid approach when access to most of men's communications through the arts could be obtained only through schools and allied "establishment" institutions (libraries, museums, etc.). It was possible, then, for authoritative choices to be made of what should be presented and justified and, conversely, of what should be suppressed from the majority as liable to "corrupt" them, that is, to cause them to question the "right judgment" of the elite. This assumption has been neatly summarized by Gordon Brumm--"that whatever the professor knows and teaches, is therefore more valuable than anything else which might be taught in its place."[3]

Today, however, this assumption is increasingly called into question by the overwhelming flood of communication experiences brought to us all by the "mass media." The challenge would seem to be to reexamine hitherto-held concepts of "best," matching them against young people's preferences and judgements, without prejudice to either. In the process, some standards may have to be modified, but those which are continuingly valid will surely be strengthened. The Project demonstrated that this kind of discriminatory process can probably best begin in the context of media education.

The Students

Perhaps the most immediately-striking aspect of the Project is the late realization that the students assigned to it were so atypical (see Chapter II). Until the results of the "T.E.A.M." investigation were made available during the second year, there was little firm evidence to support the Project staff's growing impression that the bulk of the students might be unduly weighted towards the "dropout" end of the scale. This, in the investigator's view, makes the considerable achievements of the students, and their teachers, all the more remarkable and goes a long way toward underlining the claims that screen education can make school a more meaningful experience for those whom the traditional procedures and postures seem to have failed.[4]

---

[3] Letter to The New Republic, May 17, 1969.

Nevertheless, it was not the intention of the Project to specially cater to the less-than-average student, nor were special measures taken in this direction, since this would merely reinforce a widespread, but fundamentally erroneous, notion that screen education is some kind of "remedial program." This, as Mr. Cloninger points out in Chapter VI, may well be in danger of becoming a self-fufilling prophecy.

---

[4] Evidence of widespread dissatisfaction with traditional school practices, on the part of faculty as well as students, continues to multiply, and there is little need to catalogue here the books and articles that have appeared on this subject since 1967. A useful summation of the world situation appears in the April 1969 issue of the UNESCO Courier (Paris), which is devoted to the subject "Youth 1969."

There is, however, a very real problem involved, to which there is likely to be no immediate solution. If, as is likely in most places for some time to come, screen education classes are restricted in number and/or scope, the question arises as to what kind of students should be given preference.

To restrict entry to those who show particular aptitude in traditional academic areas would undoubtedly facilitate teaching and produce results in terms of student work which would enhance the reputation of the subject. Such a step would be welcome in higher education too, where increasing demands for "Film" and allied courses are being made by students who, at present, have had no basic training in nonliterary modes of communication, and who have to begin such studies in college at an unusually elementary level.

But merely to create yet another "educated elite," especially in a subject area with such widespread appeal and contemporary significance, would surely be to sacrifice the ideals of screen education on the altar of expediency. Neither is there any evidence yet that those whose talents and aptitudes run on accepted lines can make any greater contribution, or are any more responsive, to the screen media than those less traditionally-oriented. On the other hand, there is, indeed, a case for the "remedial" aspects of screen education, especially when in the hands of a sympathetic, experienced teacher whose interests and skills incline him toward a concern for the "underprivileged." Evidence abounds to show that film production, in particular, benefits youngsters of this type enormously,[5] and it will be recalled that two of the Project's most successful films (Fitzie's Flunkies and The Rise and Fall of Ralph D.) came from students with reputations for being "difficult" (see Chapter III).

But to concentrate exclusively on such students would be to run the risk of creating an elite in reverse, a "ghetto" grouping of malcontents turned in on themselves and their problems and suffering, perhaps, from that sense of being disregarded and undervalued which is so evident in the remarks of the two girls quoted in Chapter VII.

Part of the solution might be to provide as wide as possible a spread of media education classes at the lowest feasible age level, before attitudes have had a chance to harden unduly. In this context, the decision to appoint a full-time screen education teacher to the Junior High School at North Reading would seem sound. It will be recalled, also, that the greatest general success of the Project seemed to be with the freshmen and sophomore classes.

---

[5] See, for example, the outstanding work of Roger Larson's "Film Club" in New York City.

It would appear that selection procedures themselves might have to be reexamined in the light of the special demands and challenges posed by screen education. Based, as these generally are, on the kinds of verbal/logical criteria discussed by Kuhns (see Chapter II), they may not serve well enough to distinguish those students whose needs are best served by new modes of expression and learning--students who might, in fact, be widely separated in intellegence, in traditional knowledge, and in skills, but who may be closely compatible in their visual, and other, competences.

Screen Education in the Curriculum

In considering how best screen (or media) education can be integrated into the curriculum, it must first be borne in mind that it is, by its very nature, integrative. In this, it parallels the study of English, itself involved in every other subject area.

But, although similar in this respect to English, it differs so much in almost every other respect that it is not necessarily a wise move to subsume it under that head. If for no other reason, there is always a tendency on the part of English teachers to adopt literary modes of approach most inapplicable to the screen media.

It is preferable, where possible, for screen-education electives to be established that spread, in terms of optional credit, across the boundaries of English, art, and social studies. Requisite, or desired, sequences of study can thus utilize screen-education approaches as a complement to verbal skills, as a vehicle for skills in the arts, and/or as a probe of society.

Most particularly, it would seem that the development of humanities courses offers excellent scope for the integrative qualities of screen education. Indeed, it may be used to help create such courses where they do not exist, by using the power of the new media to bring together curriculum areas at present disparate. Dr. Gerald O'Grady, in a thoughtful analysis of the place of what he designates "Media Studies," speaks of:

> . . . the exploration of the creations, the aesthetics, and the psychological, social and environmental impact of the art forms of photography, cinematography, videography, radio, recordings and tapes within the broad framework of general education in the humanities. I would call Media Studies the 'new humanities' to distinguish them from the 'old humanities'--literature, drama, the fine arts, etc.--from which they often borrow and with which they continually interact, mutually influencing each other.
>
> I would make a special plea that, in our curricula, the new never be separated from the old.[6]

As the Project demonstrated very clearly, screen education, or "media study," presents a promising alternative for those who need contemporary skills of expression, perception, and discrimination, and also for those who prefer and/or benefit from "experiential" learning and teaching. The logistical demands which it makes can, in general, be most easily met by modular scheduling. It is particularly suitable, probably, for the new "campus-type" schools, where students' time is less rigidly organized.

The Problem of Grading

Related to the introduction of screen education into a formal curriculum is the question of "grading" student work--a question which, in the Project, arose a number of times. Because, by tradition, the grading system has acquired an importance out of proportion to its practical value, it bulked large in the students' minds, and it was found necessary frequently to discuss and to clarify the question with them.

---

[6] Gerald O'Grady, "The Preparation of Teachers of Media," Journal of Aesthetic Education, III (July, 1969).

Early in the Project, three principles were adopted:

1. There are reasonably objective standards by which one can assess a student's acquisition of factual _information_.

2. Similarly, one can grade the development of his _skills_, particularly the communicative ones of speaking, of writing, and of the screen media.

3. It is _not_ possible, nor desirable, to grade the student _as a person_--his attitudes, opinions, personality, etc. These attributes constitute his uniqueness as a human being, and uniqueness is, by definition, incomparable.

Since these three areas took priority in the Project in reverse order to the above, that is, self, skills, knowledge--grading had a diminished importance for the Project staff. But the students found it very difficult to understand this: They had become convinced that a grade was the sole measure of an individual and that, indeed, a grade determined the nature of the individual. Frequently, especially at the beginning, they found it impossible to appreciate that a teacher could hold them in total respect as a person but might find it necessary to allot a low grade to a badly-achieved, or scamped, assignment. There were even instances of naive "cheating" attempts on the part of some, and it is very difficult to cheat when all assignments are on an individual, or group, project basis.

A student would wrongly assume that a teacher's "unconditional positive regard" for him (to use Carl Roger's phrase) included a willingness to ignore his laziness, impracticability, or plain lack of knowledge. Only by dint of continued emphasis on the diminished significance of grades at a personal level, and on their true importance as measures of progress in knowledge and skills, did the teachers manage partly to overcome the sense of personal inferiority, frustration, and defensiveness which afflicted many of these children.

Perhaps the strongest antidote to the "grading syndrome" came from occasions when the students' work received attention and approval from outside the school, that is, when films and projects were shown to parents' meetings or to visitors, or when students themselves made presentations in other schools or at teachers' workshops. Exposure to unbiassed, external regard was, for the students, the most valuable way in which they could determine the worth of their work.

It is difficult to suggest an ideal solution to the problem of assessment, which is necessary but can never be totally objective. Systems of "Pass or Fail" (which are grades in themselves), or of no grading at all, do not meet the very natural desire of all students to measure themselves against each other. The competitive element in human society is too strong to be ignored, and so is the human need for approval. It would seem that an application of the principles outlined above, with continued emphasis and explanation of them, can help to assuage some of the anxiety occasioned by the traditional grading system.

The Teacher: His Role and Attributes

Since screen education places a heavy burden of responsibility on the teacher, it is appropriate that these conclusions should consider the vital part he has to play. It is, of course, no different in essence from that which, ideally, he should play in all education; but work of the kind attempted in the Project directs a sharp spotlight of enquiry on the teachers and on their strengths and weaknesses as human beings, as much as mere instructors.

The five individuals who, at various times and in varying degree, constituted the Project teaching staff would unhesitatingly accept a large measure of personal responsibility for its sucesses and failures. Since it would clearly be invidious to attempt to relate these to individuals concerned, it is necessary to adopt the device here of describing ideal attributes, in full knowledge that no one--in screen education or eslewhere--possesses them all in full measure.

1. Sympathy and Understanding. Outstanding among the teachers' qualities praised by the screen education students (see Chapters VI and VII) were their abilities to understand and to sympathize with them. (It is disturbing to note that such praise is often accentuated by an accompanying, and completely unsolicited, expression of dislike for "other teachers," who have, it is presumed, not been so able

in communicating their humanity.) Of almost equal importance, however, it seems to this investigator, is an ability also to recognize and understand the goals and routines of the educational establishment, especially where these may seem to be in conflict with students' desires and interests. It would be unreasonable to expect students to have commented on this particular aspect, but it seems implicit in some of their remarks about the need for teachers to be able to cope with administrative difficulties, inside and outside the classroom.

2. Sense of Relevance. More important, perhaps, even than the above, is a broad sense of the process and relevance of screen education: an ability to select and emphasize, from the wealth of information and experience which comes from any given media communication or expression, those aspects which most relate to the line of inquiry or that set of principles which, clarified, would enable the students to make their own sense of the media experience, of whatever kind. Often, it seemed during the Project, a teacher could become confused by the very richness of the material he or she was handling and would pass on this confusion to the students. Children are very alert to a

teacher's possession of this faculty of seeing th wood through the trees, although they may not always articulate it. To communicate a continuous sense of purpose to students is a highly-developed skill, but they respond unfavorably almost immediately if they sense its absence. Generally, their responses take the form of "turning off," or otherwise abusing what they see as a simple lack of authority.

3. Self-Awareness and Personal Security. Since these were the Project's priority goals for the students, it would seem reasonable to expect them to be evinced in the teachers--and indeed they were in general. But it is possible, without going into details, toascribe a number of classroom failures to accasions when a teacher's own sense of role became threatened by events, with a resultant loss of security on his/her part. With a fairly constant stream of visitors, observers, enquiry and assessment, combined with the novel and often inflammatory nature of the work, there is very little excuse for this. There is no reason to suppose that any teacher can be totally immune, but screen or media education, by its very nature, may pose weightier challenges than are encountered in some other fields. It is

important that its practitioners be mature in the broadest possible way. An essential aspect of self-awareness on the part of a teacher, for example, concerns his/her motivations toward teaching as a profession. No one should be unaware of the deep reasons why he or she is, in fact, attracted to this particular task in life, regardless of subject area.

4. Acceptance of Responsibility. In a field where so much depends on establishing and maintaining the proper *rapport* between student, subject matter and teacher, there is a great temptation for teachers to lean heavily on their desire to be "good guys," to hold student interest through friendliness and shared enjoyment. They tread a narrow tightrope in so doing. There is a time when students, quite justifiably, look to teachers for authority (to be authoritative, of course, does not mean being *authoritarian*)rather than chumminess, for knowledge rather than stimulus, for learning rather than "fun." To miss the challenge of such moments courts disaster, not easily retrievable. It is likely that a combination of this and other factors may account for some of the lessened impact of the second-year Screen and Society courses. It is an issue which should be deeply considered in connexion with the oft-heard claim that

"films turn kids on." They may do so initially, but it is the teacher's acceptance of his adult responsibility which will make the turning-on permanent and constructive.

5. Flexibility of Approach and Attitude. There are equally, however, other moments in the classroom which a good teacher intuitively recognizes as calling for a different kind of responsibility--that which hears, in the students' responses, a need for something other than that he has set out to teach that day. A topical event, an "atmosphere," a fortuitous incident, may affect the communication derived from a film or song; he may suddenly be re-sensitized to a new aspect of what the students are communicating about themselves and their "world-view"; or it may simply be a recognition that his lesson-plan is irrelevant in just that time or place. The need for flexibility in such circumstances is not of course confined to the teacher of media. But it is more likely to be demanded of him than in some more traditional areas. It is a nice distinction he must make, between holding to a plan or temporarily abandoning it in favor of a more urgent call. There were many such moments during the Project which resulted in a closer awareness of the students as people, and their claim to a

higher consideration than the subject matter itself (see Chapter VI).

6. Knowledge and Skills. There is an overwhelming range of information about the screen media and the allied entertainment, information and advertising industries, their history, techniques, social effects, major personalities and organizations, which should inform the ideal course of media education. In our present state, unfortunately, only a modicum of this is possessed by the average teacher, and it is often his or her sense of inadequate knowledge in these areas which contributes to the feelings of insecurity referred to earlier. The Project teachers were, in general, much better equipped in this respect than many, yet all would admit to "information gaps" in most of the above areas. The close interrelation of the teaching team and the other Project staff was helpful here, in sustaining and informing each other, as was the willingness to enter into areas of "search" (as opposed to research) which involved learning with--and from--the students.

Mere knowledge of factual details, no matter how extensive, is not enough, however, especially since, with contemporary and frequently ephemeral phenomena for subject matter, their details are constantly multiplying and/or changing. Certain basic skills, over and above those normally possessed by teachers, must be acquired--and not merely in the handling of media tools such as projectors, cameras, recorders, etc. The teacher who hopes to gain and retain essential respect from students must demonstrate his awareness of how pictures may be composed, shots lined up and edited effectively, sounds and music selected and juxtaposed, etc. Again, these are matters not ye normally included in teacher-training courses.

It is not without significance that the teachers engaged on the Project fell into two groups:

1. "Traditional" teachers who needed--and were acquiring--media knowledge and experience;

2. "Media students" who were encountering traditional education concepts for the first time.

Each group had its strengths and weaknesses, and a blend from both areas is clearly desirable. But it would seem from the Project experience that the young person knowledgeable and enthusiastic about modern media may stand a better chance of absorbing good pedagogic skills than the teacher steeped in traditional educational theory and practice may undertake what, for him, can represent an esoteric and daunting new study.

7. Enthusiasm. It has long been a prime tenet of screen education that teachers who undertake it should have, not merely a respect for the screen media and their potentialities, but a positive ability to *enjoy* good examples of contemporary films and television, and to communicate that enjoyment. Nothing which occurred during the Project caused one to question this premise, but it should be amplified to include a willingness to respond to other contemporary modes, especially music. It may well be that--in this latter field especially--detailed and up-to-date information may repose with the students rather than the teacher; but a general sense of the pleasure which can come from modern work by groups such as The Doors, The Jefferson Airplane, The Rolling Stones, must be felt and evinced, very often before the teacher can develop in the students similar feelings of response to the work of the "more respectable" past.

8. Ability to Plan and to Organize. A most important attribute of every good teacher is, of course, his

ability to undertake the most efficient organization of his and his students' time, energies, and resources. The changing role of the teacher in media education demands that he develop this ability to the highest degree, and he needs a very wide variety of internal reference, resource, and experience upon which to draw. It will be noted (Chapter VI, Classroom Observations) that problems of logistics were not always satisfactorily solved by project teachers, due to inexperience. Despite the astonishing technical advances which have taken place to make film, television, and other media directly accessible and manipulable, it remains true that, compared with the print medium which has been the staple of education for centuries, we are still at what might be called "an immediate post-Gutenberg stage" in terms of modern media, that is, a relatively primitive one. No amount of hopeful prophecy can gainsay the fact that, in the average school for quite some time to come, the novelty and unwieldiness of the modern media will constitute a negative factor. Unless teachers, at the earliest possible stage in their training, are given experience in practical planning and organization of the tools and artifacts of the media, it may be over-optimistic to expect a smooth integration of media education into the known and traditional school patterns.

The Training of Teachers

The foregoing remarks lead directly to what may be considered the major issue arising from the Project--the provision of proper facilities for the training of media educators. As the Waltham Conference on Screen Education, Waltham, Massachusetts, put it:

> To implement such programs (of comprehensive media education) teachers need modes of experience and training which are not adequate in existing institutions.[7]

Without, at this stage, going into full details, it would seem valuable here to set out the broad areas of knowledge and skills which should be possessed by media educators. Some of these, it will be seen, are applicable to teachers of whatever subject; others have a specific relationship to modern media.

---

[7] Jane Anne Hannigan and David J. Powell, eds. The Waltham Conference: Screen Education in the United States, 1975, K-12 (printed and distributed by Films, Inc., Wilmette, Illinois, 1969).

1. General areas, in addition to normal, existing requirements:

    a. Child and adolescent psychology and development;

    b. Educational philosophy and psychology;

    c. Social psychology;

    d. Semantics, basic human communication;

    e. Data search, organization, presentation;

    f. Visual perception;

    g. Music, art, and drama.

2. Specific areas, involving film, radio, TV, recording, and graphics:

    a. Structures and aesthetics of media;

    b. Histories of media;

    c. Organization of media (social, commercial);

    d. Practical media production;

    e. Media education--philosophy and practice.

More detailed discussion of these areas, and of ways in which both new and in-service teachers may be trained in them, lies outside the range of Phase I of the Project; it is the subject of further reporting in Phase II.

Resources, Materials, and Equipment

Films and equipment used by, and books available to, the Project are listed in Appendices L-N, but these are by no means exhaustive, or even recommended, lists.

Feature films have traditionally constituted the main "stuff" of screen education, this category containing at it does the greatest bulk of artistic, historical, and socially-revealing screen material. Especially in such a tightly-timetabled curriculum as existed at North Reading, however, their length and comparative density of content--as well as their relatively high rental cost--militates against their extensive classroom use. It is probably preferable that they be shown in "film club" auditorium situations to larger audiences (perhaps including parents and other adults) or special film programs or "festivals" might be arranged with a local theater, where one exists. In the context of contemporary screen education practice, the role of the feature film is increasingly becoming that of important "reference material" rather than material for regular classroom screenings.

Short films are more manageable and more accessible, and in recent years especially they have come more and more to represent the best expression of artists working in a contemporary mode. Many of them, especially student and "experimental" films, are immediately engaging for young people, often providing them with models for emulation. It was the Project experience that, by and large, short films represented more useful material than the feature employed.

Other materials, in addition to the large number of reference books now becoming available, are required. These include records, tapes (audio and--where applicable--video) slides, film extracts and short lengths of film, illustra tive of various types and techniques. The more of these reference examples available, the more stimulating the lessons, and every media educator should be intensely acquisitive (as was the Project) of every available item, no matter how little applicable it may appear at first sight. Moreover, there is a strong case for every teacher's making some such material for himself. Only by such means can the teacher thoroughly "learn" and master his illustrative material so that he, not it, controls the attention of the class, and the course of the lesson.

Equipment (see Chapter VIII) varies in reliability and durability. In general, good still photographic apparatus and 16mm film equipment is satisfactorily accessible; the newer media of Super-8 and electronic recording offer more scope for modifications. The Project's small experience of closed-circuit TV and videotape indicated great potential in these media. The provision of basic facilities for a media workshop area in all school design is an evident need. But, in general, the Project indicated that good work can be done with modest equipment. Expensive tools and technology are no substitute for good teaching.

Other Practical Problems

The final matters raised here may be minor and specifically related to the North Reading situation. But they may be indicative of tensions and strains which are likely to arise wherever attempts are made to introduce a form of media education into a public school system, and are included here for that purpose.

One cause of difficulty, already referred to, was the inflexibility of timetable scheduling, which required that classes meet on a regular daily schedule for 52-minute periods. The "tyranny of the bells" sits particularly heavy on a subject-area which may require, for example: one day, a two-hour period for feature-film screening; on another, an entire afternoon for shooting; on a third, a brief half-hour for a succinct data-imparting lesson. Nor does there seem any special reason, outside of timetable convenience, why classes should not only meet only once or twice a week instead of daily. The solution, of course, lies in some form of modular scheduling, at the time of writing not yet adopted at North Reading. (It is relevant to note, perhaps, that towards the end of the Project the ringing of bells was suddenly abandoned in the high school, without apparently any detriment to order.

Although North Reading High School can by no stretch of the imagination be called a repressive institution, there was extant a number of rules and practices which, to this observer at least, seemed designed more to ensure monastic peace and quiet than the free pursuit of educational goals by students and faculty. Certainly, the organization of small-group activities such as photography and film-making demands high responsibility and watchfulness on the part of teachers; but screen education lessons, with their emphasis on learning by doing, seemed often to conflict with regulations conceived froma different viewpoint--one which, apparently, regarded education as an activity strictly to be confined behind classroom doors, with students only to be "released" therefrom under the strictest and most suspicious surveillance.

Moreover, the stricter the system, the greater is the strain placed on students when they encounter attempts to create that less formal atmosphere for group projects, etc. An example of this arose early in the Project when, for screen education lessons, it was decided to rearrange the classroom furniture to create an informal environment different from that of the traditional rows and files of study-chairs. The students were clearly uneasy in this new atmosphere; their classroom behavior had become adapted to habits of sitting one behind the other in a kind of psychic isolation, communicating among themselves only in surreptitious fashion, never facing each other in conversation. The older the students, the more difficult it was to break this formal pattern; chairs had a way of creeping back into an untidy series of ragged rows, with the least adaptive students sitting covert behind the others.

Although, therefore, there is a clear need for a trusting, relaxed, and free relationship between students, faculty, and administrators--one would postulate this, of course, for all education--it should be appreciated that this cannot come overnight and that, in some respects, young people may show themselves more conservative than their elders, clinging for security to familiar rules, no matter how restrictive, and needing slow and sympathetic weaning from those which interfere with their development as maturing individuals.

If we add to these areas of possible conflict others which evinced themselves during the Project, for example, care of equipment, the substitution of project assignments for more traditional homework, the need for compromise with other faculty, etc., it will be seen that the introduction of media education, although it may be fully in accord with declared philosophies of education, may well give rise to clashes with existing educational practices and traditions. There is no reason why these should prove to be irreconcilable, but time and good will are two essential ingredients of a satisfactory solution.

APPENDIX A

THE PHILOSOPHY OF SCREEN EDUCATION[1]

Assumption 1. There is more to the educational process than the transference of data from teacher to pupil. Paramount though this must once have been, when human memory was the sole repository of knowledge, the need for "instruction in the facts" becomes more and more subsidiary to other needs as our data storage and retrieval systems develop and improve. "What we need is not more knowledge, but more wisdom."

Assumption 2. There is more even to education than the training of skills, of no matter what nature. It is, of course, important that we provide the stimuli and the opportunities for young people to acquire the widest possible variety of skills. The basic skills of expression--speaking, reading, writing, moving, etc.--have been eloquently argued for by Herbert Read ("a man who can do such things well is a well-educated man"). Thinking rationally, exercising self discipline, approaching new problems in new ways, "creativity," etc., may also be thought of as skills and may be developed through the practice of art and science. Our conception of a technologized world demands that we make great efforts to tailor the young to fit it, and we have developed many excellent and sophisticated methods of teaching new technical skills. Many of the traditional, expressive skills which have served mankind well throughout the centuries (painting, drama, music, etc.) tend to be accorded a lower place in our scale of priorities, although some successful efforts have been made to devise new means of imparting old skills. But, no matter how we teach what skills, we need to recall that, just as with the acquisition of data, no learning can take place without an initial and continuing desire to learn. And, as every teacher knows,

---

[1] Extracts from a position paper prepared by Anthony W. Hodgkinson for the Waltham Conference on Screen Education, Waltham, Mass., 1968.

"motivation" often mysteriously decreases as experience of the educational process grows.

Without a desire to learn, there can be no learning. Too frequently, it seems, all we succeed in doing is to make the processes of formal education increasingly irrelevant to young people, who find the data we attempt to impart either duplicating or (more often) less up-to-date and accurate than those informally absorbed from the media mentors, and the skills we teach insufficiently related to their needs and interests. We need to find ways of making the traditional school modes of instruction and training more relevant and acceptable to a new breed of student, increasingly sceptical of the pretensions of the older generation to a monopoly of knowledge and wisdom. We must abandon our concentration on divisive "subjects," "courses," and "programs" (based on linear concepts largely inapplicable to an instant-impact, media dominated present and future) and turn to what has, in theory at least, always been the true "subject" of education--the human being, which brings me to the central assumptions of this paper.

Assumption 3. An increasingly-important responsibility of education, without which no instruction in data or skills can be wholly fruitful, is the continuous provision of experiential situations in which the individual personality may develop to the fullest possible extent. In earlier times, and currently in a decreasing number of societal situations, a number of other institutions could be counted upon to provide all or part of these. In addition to the school, the home, the church, the local community as a whole, even substitute parent-figures like local policemen and shopkeepers--all played their roles as sure, reliable surroundings and influences against the background of which the maturing young person could test himself out as an individual and as a member of various groups. The schools may have shared in the general weakening of social institutions which has resulted from the development of the impersonal society, but they still retain an organized potential higher, perhaps, than most extant institutions.

Assumption 4. A basic need of every human being, especially the young, is the development, each for himself, of a satisfying and respectable self-image. Every one of us has a need to discover who we are--our strengths and weaknesses, the ways in which they compare and/or contrast with those of others, the "inevitables" to which we must learn to adjust, and the areas under our control which we can modify to achieve a more ideal self. In order to do this, we need mirrors in which we can discover ourselves through our reflections. We find these mirrors in other people, whose reactions to ourselves and our communications (acceptance, disapproval, etc.) provide us with the necessary clues as to the kind of person we are, or can become.

Assumption 5. The educational situation is of great importance in providing young people with the opportunities to develop, examine, and adjust their self-images in the light of their "reflections" in their teachers and peers. Too often, the inhibiting atmosphere of the classroom operates against the free exchange of images and reflections, and students and teacher alike repress their honest self-expressions through fear--of ridicule, misunderstanding, disapproval by authority, etc. Fear inhibits communication, and a vicious spiral of introvertion or false self-projection is set up. Yet, above all learning tasks, the vital lesson is the discovery of self, and self-respect: the ability to accept oneself. "The proper study of mankind is man"; and I would add, man's first study must be himself.

It is my contention that the approaches employed in the proper practice of screen education can help to fulfill a significant proportion of what I regard as the true purposes of all education. This is not to claim that only screen education can be effective; most of its approaches are equally applicable to be so applied. The case for the inclusion of films and television as areas of study in all education rests largely on these medias' obvious importance in the world of today and tomorrow. But to treat them in the fashion traditionally adopted towards the older media denies their essential importance as mirrors of our world and ourselves, which are, at one time, the most accessible, most attractive, and most significant to young people. Nothing we do in education must operate to reduce this accessibility, attraction, or significance.

For example, to use films and television primarily as useful devices to impart data or develop skills, without first regard to their qualities in terms of the screen medium, as has often been the case with the so-called audio-visual movement, may cause an alienation in the student's mind between what he regards as "education" and "entertainment." The films and TV he experiences at school become unattractive to him in contrast to those he experiences in his own leisure time. Often of poor quality, they deal with matters of less immediate relevance than the technically near-perfect products of the commercial screens, which, in addition to their planned comprehensibility and the attraction of excellent execution, often treat of matters of moment like life, love, violence, death--human activities and emotions which years of sterile academism have drained and bowdlerized from traditional forms of art as experienced in the schools.

Even if the school screen is employed to bring significant films to the young person's attention, however, he will need brave and honest guidance to enable him to "bridge the gap" which he has been conditioned to create between his public-classroom and private-leisure responses. In addition, worthwhile films are often demanding films, yielding their full value only to a wholehearted attention and curiosity, which our normal world tends to subdue and atrophy rather than feed and develop. The teacher must know how to teach and communicate enthusiasm and respect for the best, and this is better conveyed by continuous example than by precept.

Most of all, as I have indicated, we should be concerned with our students' needs to discover their unique identities and to develop these in harmony with those of others. When a good film or TV program is experienced, we have a rich opportunity for two kinds of psychic activity: We observe characters in action with whom we may identify; that is, we may take them as models for ourselves and imaginatively live their experiences "to see what it would be like"; equally, we are presented with opportunities for projection; that is, we observe characters onto whom we can unload some of our own desires and emotions, who act out for us those fantasies we cannot fulfill in real life.

Identification and projection merge and blend in the screen experience, so that we live in an imaginary world which appears almost totally real, an apparent reality which nevertheless responds to the manipulation of the imagination. The screen may be compared both to a mirror reflecting ourselves and, at the same time, to a window through which we perceive external reality; it is like Alice's looking-glass, reflective yet penetrable.

The teacher who chooses skillfully those works of the screen which treat, in quality of both content and form, imaginatively and realistically of matters which he knows to be of concern to his students has fulfilled his first function: By screening good films, he has given them a worthwhile screen experience.

But when the projection ceases, and we return to the immediate reality of the classroom, an extremely delicate situation arises to challenge the teacher's finest intuition and experience. Let me try to outline the elements of this situation, since success or total failure may easily attend what happens in the "follow-up" period, whenever it occurs:

1. Each individual in the room has, in physical terms, undergone the same experience; that is, each has been subjected to the same visual and aural stimulation at one and the same time. The basis of equal, common experience is, of course, the firmest prerequisite for communication; each individual has the same "referent" in the shape of the film itself.

2. Yet, in terms of individual reception, each individual will have undergone a unique, separate experience. It has been suggested, for example, that the average film contains such a wealth of visual and aural "information," presented at such a speed, that the average viewer is incapable of "receiving" more than one-tenth of it at one viewing. Thus, ten persons watching the same film may each have received a distinctly different "film."

3. More than this, however, each viewer, including the teacher, will have devoted varying amounts of attention to the film performance. The most obvious example is that

of the projectionist, part of whose attention must constantly engage with the machinery of projection; but the circumstances of each individual's physical condition, seating, comfort, etc., will affect this factor.

4. Clearly, too, the expectation, or "set," of each member of the audience will affect his reception. The teacher, who may well have seen the film before, will be considering how best he may increase its effectiveness in his teaching plan; the child conditioned to regard all school film performances as "instructional" may be expecting a "test" after projection and will be anxious to memorize details he expects to be asked questions about; another may bring to the screening the casual viewing habits he has acquired at home watching TV and may be easily distracted by difficult passages or by a passing comment from a neighbor, and so on. Moreover, "set" may have deeper roots: The child overly concerned with, say, sexual behavior, or attempting to cope with his own aggressiveness, will interpret certain scenes differently because of his hidden anxieties.

5. The amount each viewer is sophisticated in the screen language will also affect his reception. Very young children, and unsophisticated viewers, have been known to totally misinterpret scenes employing unusual techniques. Others, overly conscious of technique, may place undue emphasis upon it and may miss some obvious story-point because of absorption with music, lighting, symbolism, etc. Bear in mind also that the conventions of the screen language change rapidly: What may have been a simple transitional device at the time the film was made, and so perceived by the teacher, may strike young viewers as an unacceptable piece of "corniness" or may be passed over as incomprehensible.

Having regard to these vast potential variations in reception, therefore (and, in the case of television viewed at home, the variations will be even greater and more complex), the teacher's task should be to explore with his students what, in fact, each of them (including himself) experienced during the film or TV program and to help to correlate the differences and similarities of each individual's version. In doing this, he has multiple and continuing decisions to make about what aspects (a) of the film, (b) of the viewers' versions of the film, and (c) of the viewers' own personae, as revealed by their communications, he should select and emphasize in the light of his own responsibility as a guide, philosopher, and friend.

The experience of each viewer will be a different one, dependent partly on his facility in understanding the screen communication but also largely on internal factors. In articulating his reactions, he will be making revelations about his understanding of the medium (which can, of course, be improved) and--more important--about himself and his own "world-view," revelations which need sympathetic reception, consideration, and--only after these--acceptance or rejection in the light of the group's views, as mirrored by the teacher. "When people talk about a film, they talk about themselves." The screening of a film or TV program and its subsequent discussion (either group or individual, as in the case of individually-written assignments) may be likened, therefore, to a form of psychotherapy, and the teacher needs, in addition to his other abilities, considerable skill as a diagnostician.

A further complication will arise in terms of each student's facility (or otherwise) in communicating his memories, impressions, and interpretations of the screen experience. Normally, the first reaction to an experience (screen or otherwise) is predominantly oral, and each individual will have a different problem of articulation. Description in speech is a matter of translating into the oral mode impressions received visually, aurally, and kinesthetically. If other methods of expression are required (written work, drawing, role-playing, etc.), other modal translations must be made. Clearly, then, the expression of one's reactions to a screen experience provides practice in one or more communication skills, and success depends on facility in those skills.

But the encouragement of expression of response to a screen experience is only one part of the screen-education process. Of equal importance (and there are many who would claim it of more value) is the use of the screen medium itself for "self-expression"--the making of statements about one's self and one's own perception of life, which can be couched not in more traditional modes of speech, writing, painting, etc., but in the infinitely flexible mode of the screen itself. Again, Herbert Read provides the best justification for this kind of "education through art" ("the aim of education is the creation of artists--of people efficient in the various modes of expression"), and it seems undeniably logical that training in the newest and most relevant communication skills should take its place beside that which we attempt in connection with older modes. If young people are to develop self-awareness through presenting their perceptions as communications to others, as I have suggested, the screen media offer enchanting possibilities for this. Through film- and television-making, too, we learn the essential nature of the media, thereby becoming more responsive to their uses by others.

In the light of all this, what importance, then, should we place upon more formal study of films and television, in terms of their technology, grammar, history, etc., as an essential part of screen education? In the light of the growing realization that each medium not only creates its own message-format but profoundly affects the culture of its users, it seems obvious that all our communication tools should be studied to determine their essential nature. At the very least, those who teach their use (which, of course, includes reception, as well as expression) need a complete understanding. The case for screen education in the training of teachers, at the two levels of general knowledge and specialized study, seems so obvious as not to need further advancing. For only when teachers are as much at ease with films and television as they presumably now are with print, music, and painting can they aspire to control some of the other factors which arise in the screen-educational situation, which I have tried to isolate above. Without basic knowledge and understanding on the part of the teacher, it is a case of the blind leading the blind. (Worse, indeed, the blind are leading the partially sighted, since most young people have acquired a greater, if unorganized, knowledge in this field than their teachers!)

For adults and mature students, the traditional roads to understanding the nature of any medium may apply as much to the screen as to any other. Essentially, they consist of finding answers to the following questions, though not necessarily in this order:

1. How does it work (technically, physiologically, etc.)?

2. When/How was it discovered/invented?

3. How did its use develop (socially, economically, politically, etc.)?

4. Who were/are its outstanding users? What did they communicate, and how?

5. What are the medium's present conventions, and how did they develop?

6. What are its present limitations, and how are they best exploited? What are its future potentials?

7. How does the medium affect its users (communication, transmitters, receivers) and they it?

8. How have other media affected this one, and how has it affected them?

General information of this nature is, of course, as much a part of the equipment of the educated person as the celebrated second law of thermodynamics. The teacher of screen education needs more detail not so much, perhaps, to impart it to his students as for his own sense of security, which, as I hope is obvious, is a vital prerequisite of any real educational process.

Remember, though, that the manner in which the adult learns about films and television--through readings, lectures, courses, organized screening of selected material, etc.--is not necessarily the manner in which he should teach it. As adults, our needs and "sets" are different from those of children: We ask our questions in a different form and take our answers differently. Because we learn and state our knowledge about the screen in the modes traditionally adopted for the older media is no reason for forcing these modes on the next generation, especially when we have abundant evidence of their unsuitability for treating even the classic areas of knowledge. Therefore, although it is relatively easy to describe, in program form, the data about the screen medium we may deem it essential for students, as well as for ourselves, to acquire (and there undoubtedly are essential data, if only to provide a common vocabulary for further communication), it is dangerously easy for us and others, then, to follow that program unimaginatively. Immersed in the map, we may well ignore the territory, and it is not the map we set out to teach.

In the last analysis, the good teacher teaches "himself": It is his personality and outlook which his students will emulate and which will provide them with their best model and mirror. (Recall the great teachers of your own youth: It is them you remember, not their subjects.) The particular approach he chooses to adopt towards his subject is his choice and is best left to him. If a teacher feels secure in his enthusiams, be it for the esoterica of film history or for the studio techniques of Vincente Minnelli, his students will benefit from his security and tolerate, even though they may not totally share, his enthusiasms. They will encounter a happy man and will join with him in the communication of that happiness. And, although it is, indeed, possible to learn through tears, "that which pleases, teaches most."

APPENDIX B

THE SCREEN LANGUAGE: ITS VOCABULARY AND CONVENTIONS[1]

SCHEMA

SOUND	MOTION	PICTURES
MUSIC	SUBJECT	FRAME
FX ("Effects")	CAMERA	ASPECT
SPEECH	EDITING	TONE

Of the three elements, motion may be considered as central. Without some form of motion, we have no film or television show--merely a picture. Three forms of screen motion are definable:

1. Motion of the subject ("movement within the frame")

2. Motion of the camera or lens (panning, tracking, zooming, etc.)

3. Motion created by editing, or cutting (either apparent special motion, as when we cut from one place to another, or temporal motion, created by fast, slow, or rhythmic cutting, as in the "movement" of music)

(It may be added that the apparent motion of all films is due to a kind of "cutting"; that is, we are presented very quickly and intermittently with static images of separate stages of motion. Television and video tape work on a different principle, but all forms rely on our persistence of vision to create the illusion of movement from a series of static, fleetingly-presented visual phenomena.)

---

[1] From a paper presented by Anthony W. Hodgkinson at the Conference on Visual Literacy, Rochester, N.Y., 1969.

The element of pictures, or images, has been the subject of much traditional, aesthetic analysis, a great deal of which relates to the screen. Somewhat arbitrarily, three areas may be defined:

1. The use of the Frame as a selection device. Whatever its shape (and here, convention plays a large part), the mask of the viewfinder, gate, tube, frame, etc., provides the means for selecting a significant part of the whole action before the camera and, conversely, for suppressing parts not deemed significant.

2. The choice of what Aspect of the subject shall be presented. This is achieved partly by the placing of the camera *vis-a-vis* the subject--near, far, high, low, etc. (This gives rise to the conventions of long-shot, close-up, high-angle shot, etc.) In addition, however, the choice of lens is a vital element here, a wide-angle lens giving us a totally different aspect of (and, therefore, a different attitude to) the subject than, say, a long-distance telescopic shot would.

3. Considerations of the Tone of the image. These are determined by variations in emulsion, exposure, focus, lighting, costumes, sets, etc. Color and texture are rendered as aspects of tone, and tone, of course, determines our distinguishing of forms themselves.

(It will be noted that the classic pictorial concern with composition within the frame is subordinate here to 1. and 2. above but much more to the whole element of motion. "Composition in motion" tends almost to be a contradiction in terms. The fact that "screen" is a motion mode nullifies a great many of the conventions derived from static pictures, including, of course, those which were used to imply motion itself.)

The element of sound is, perhaps, the least considered in connection with its involvement in the screen language. It may be conveniently subdivided into three:

Music--always traditionally associated with moving pictures

Speech

Sound Effects--all noises, whether naturally or artifically produced, which are neither music nor speech

But two of these--music and speech--are major modes in themselves, and the third has important communicative capacities and potentials.

In addition to the use of each of these nine "alphabetic elements," major conventions may arise from the nonuse of one or some of them. The most obvious example comes from the so-called "silent days," when only music accompanied the moving images. Then, however, static, verbal subtitles were used extensively. Today, when "print" is used as an element of the screen language, as in many TV commercials, it is rarely static.

APPENDIX C

SCREEN EDUCATION PRACTICE: A PARTIAL BIBLIOGRAPHY

Anderson, Lindsay, *et al*. *Artist, Critic and Teacher*. London: Joint Council for Education Through Art, 1960.

Association of Teachers in Colleges & Departments of Education and the British Film Institute. *Film and Television in Education for Teaching*. London: British Film Institute, 1963.

Chamberlin, Philip, ed. *Film Society Review*. New York: American Federation of Film Societies. (various issues).

Cinema Consultative Committee, British Board of Film Censors. *The Teaching of Film*. London: British Board of Film Censors, 1956.

Culkin, John M. "The Motion Picture as an Art Form." *Catholic High School Quarterly Bulletin*, XXIII (October, 1965), 1-35.

Davies, Derek J., ed. *The Film Teacher*. London: Society of Film Teachers. (various issues).

Foundation for Character Education. *Television for Children*. Boston: Foundation for Character Education, 1965.

Garry, Ralph, *et al*., eds. *For the Young Viewer*. New York: McGraw-Hill, 1962.

Greiner, Grace. *Teaching Film*. London: British Film Institute, 1955.

Groombridge, Brian. *Popular Culture and Personal Responsibility*. London: National Union of Teachers, 1961.

Harcourt, Peter and Theobald, Peter, eds. Film Making in Schools and Colleges. London: British Film Institute, 1955.

Hall, Stuart and Whannel, Paddy. The Popular Arts. London: Hutchinson, 1964.

Hazard, Patrick D., ed. TV as Art. Champaign, Illinois: National Council of Teachers of English, 1966.

Higgins, Tony. Talking About Television. London: British Film Institute, 1966.

Hills, Janet. Films and Children. London: British Film Institute, 1952.

Hodgkinson, Anthony W. Film Appreciation in Youth Clubs. London: British Film Institute, 1955.

________. Screen Education. Paris: UNESCO, 1964.

Jones, G. William. Sunday Night at the Movies. Richmond, Virginia: John Knox Press, 1967.

Kitses, Jim. Film and General Studies. London: British Film Institute, 1966.

Kuhns, William and Stanley, Robert. Exploring the Film. Dayton, Ohio: Geo. A. Pflaum, Publisher, 1968.

________. Teaching Program: Exploring the Film. Dayton, Ohio: Geo. A. Pflaum, Publisher, 1968.

Larson, Rodger. A Guide for Film Teachers to Film-making by Teenagers. New York: New York City Administration, Department of Cultural Affairs, 1968.

MacCann, Richard Dyer, ed. Film and Society. New York: Charles Scribners Sons, 1964.

McLaughlin, Frank, ed. Media and Methods. Philadelphia: Media & Methods Institute, Inc. (various issues).

Mainds, Roger, ed. Screen Education Yearbook. London: Society for Education in Film & Television. (various issues).

Mallery, David. The School and the Art of Motion Pictures. Boston: National Association of Independent Schools, 1964.

________. Film in the Life of the School. Boston: National Association of Independent Schools, 1968.

Marcussen, Elsa Brita. "Young People and the Cinema." International Journal of Adult and Youth Education, XVI (1964).

________. A Portrait of the Child as Media-viewer. Halifax, Nova Scotia: International Conference on Communications Media in Education, 1968.

Masheder, Mildred, et al. Family Viewing. London: Council for Children's Welfare, 1960.

Morris, John, ed. Bulletin. London: Society of Film Teachers (5 issues, mimeographed; December 1950 to March 1952).

Ostrach, Herb, ed. Screen Education News. Chelmsford, Massachusetts: Filmboard. (various issues).

Peters, J. M. L. Teaching About the Film. Paris: UNESCO, 1961.

Polito, Ron. "The Challenge of the Mass Media in Contemporary American Education." Journal of Education, CXLVIII (October 1965).

Postman, Neil. Television and the Teaching of English. New York: Appleton-Century-Crofts, Inc., 1961.

Reed, Stanley. The Film: United Kingdom. London: British Film Institute, 1955.

________. A Guide to Good Viewing. London: Educational Supply Association, Ltd., 1961.

Rees, Sidney and Waters, Don. Young Film Makers. London: Society for Education in Film & Television, 1963.

Repath, Austin. Mass Media and You. Toronto: Longmans Canada, Ltd., 1966.

Richardson, Alex. Screen Education in the Schools. London: Schoolmaster Publishing Co., 1967.

Selby, Stuart A. "The Study of Film as an Art Form in American Secondary Schools." Unpublished Ed.D. dissertation, Teachers College, Columbia University, 1963.

Sheridan, Marion C., et al. The Motion Picture and the Teaching of English. New York: Appleton-Century-Crofts, Inc., 1965.

Slade, Mark, ed. Screen. Montreal: National Film Board of Canada. (various issues).

Stewart, David C., ed. Film Study in Higher Education. Washington, D. C.: American Council on Education, 1966.

Tucker, Nicholas. Understanding the Mass Media. Cambridge, England: Cambridge University Press, 1966.

Whannel, Paddy and Harcourt, Peter, eds. Film Teaching. London: British Film Institute, 1964.

Wills, H. R., ed. Screen Education. London: Society for Education in Film & Television. (various issues).

APPENDIX D

DATA ON NORTH READING, MASSACHUSETTS, SCHOOLS

Population of the Town of North Reading:

11,000

School System:

Total school enrollment--3,176

Physical Plants:

- 4 elementary schools
- 1 junior high school
- 1 senior high school

General Staff:

- Superintendent
- Business Manager
- Bookkeeper
- Secretaries

North Reading Senior High School:

Enrollment--838
Faculty--57

Departments:

- English
- Mathematics
- Social Studies
- Science
- Foreign Language
- Business
- Special Subjects
- Screen Education Project

Physical Education
Guidance

Courses Offered:

English:

Ninth Grade: "Introduction to Literature and Composition."

Tenth to Twelfth Grades: Twenty-five one-semester electives, including such areas as "The Literature of Minority Groups," "The Contemporary Novel," "American Literature Survey," and "Creative Writing."

Social Studies:

Ninth Grade: Basic Introductory Course.

Tenth to Twelfth Grades: Up to forty-five one-semester electives, including "Revolution," "Political Parties," "Philosophy," "Psychology," "Inner City," "American History, 1900-," "Poverty in America," etc.

Science:

Basic courses in Earth Science, Physics, Chemistry, and Biology. AP courses and field courses in ecology-based studies.

Mathematics:

Standard high-school offerings, including technical mathematics (some surveying), advanced courses, and some basic courses using "new mathematics."

Foreign Languages:

Four-year continuum in French. Three-year continuum in Spanish.

Business:

Courses in standard business skills and a cooperative work program at the senior level.

Special Subjects:

Home Economics: Progressive courses open to girls and boys alike.

Industrial Arts: Four-year continuum. Also courses in technical drawing and in graphic arts.

Art: Two-year continuum plus some elective opportunities.

Music: Two small-enrollment courses; band and chorus.

Special Programs:

Work-study: Enrollment of less than 20 students, working 3 hours per day in school and spend the remaining hours in an outside job.

Remedial Reading Lab: Fully-equipped lab for up to 8 students at a time.

Education Through Vision: Elective course in visual perception and its relationship to conceptualization and argument.

Family Living Seminar: Elective seminar in sex education and in allied areas.

Library:

1 full-time librarian. Approximately 8,200 books.

Audiovisual Department:

1 full-time, system-wide coordinator. Average equipment level for size of school. One videotape recorder.

Physical Plant:

Single-story, "campus-style" building, completed in 1957.

Auditorium.

Library.

Two gymnasiums.

31 classrooms and labs.

Workshops, art rooms, offices, etc.

APPENDIX E

STUDENT ENROLLMENT IN SCREEN EDUCATION COURSES:

1967-68 and 1968-69

Year I (1967-68)

	Number of Students Enrolled
School System	3,138
High School	852
Percentage in Screen Education	22.3
Fundamentals of Film	46
Film Production	15
Communications	50
Screen and Society	71
Art and Communication	12

Year II (1968-69)

	Number of Students Enrolled
School System	3,217
High School	838
Percentage in Screen Education	25.06
Screen Fundamentals	115
Communications	40
Screen and Society	55
Art and Communication	7

APPENDIX F

A PARENT'S REACTIONS[1]

"I have been very impressed with Tom's reaction to this course. It has been his history to hate school since he got to high school and skip school when he got to the point where he just couldn't stand to be in another class listening to a constant lecture. Since he has been in this communications course, he has shown a great interest. He never forgets his clothes that he needs or his helmet, and so forth, for the movie, whereas he might forget his book for 'trig' or something else. This has really meant a lot to him, and it has given him a chance to show a responsibility which has been lacking in other areas of school. I think there are many of the teachers who feel that he is not a responsible person, that he just doesn't care about anything. I know that in many classes he sits there, and he is not really there. I don't know how he is in this class (Miss Carley interjects that he is very much a part of the class), but when he is interested in something, it is just his life; he puts everything into it.

"It was quite an adjustment, having had Nancy who was very well oriented to school and who did very well in everything, was a hard worker, put in extra time, took part in everything. We knew Tom had equal ability, but he wasn't making use of it. I feel strongly that if he had the opportunity to be involved in this type of course earlier in his high-school years, it would have made a difference in his whole record at school."

---

[1] Transcript of a conversation between Miss Carley and Mrs. H. F., a parent.

APPENDIX G

TV QUESTIONNAIRE, AS PREPARED BY A 1968-69 COMMUNICATIONS CLASS

The following questionnaire has been put together by a Communications class at North Reading High School. It is designed to acquire some facts about the TV viewing habits of the residents of North Reading. The class appreciates your completing this survey and extends its thanks for your cooperation.

Directions:

Please circle the choice in each question which you feel most represents your point of view. There are no right or wrong answers. You may skip any question which does not apply to you or which you do not want to answer. Do not write your name on the questionnaire. In each question, there is a space marked "OTHER." This is provided as a place to add a comment should you feel the alternatives do not satisfy you.

1. The person who shows the most ability in The Mod Squad is:

   a. Pete
   b. Linc
   c. Julie
   d. all show equal ability
   e. OTHER

2. Julia is:

   a. typical of black people today
   b. a good negro
   c. OTHER

3. On the program The Outcasts, Jermal David and Corey ride together because:

   a. they have better luck getting bounties
   b. they feel they owe it to each other
   c. they like each other more than they admit
   d. OTHER

4. When Martin Luther King was murdered last year, there should have been:

   a. less TV coverage
   b. more TV coverage
   c. no TV coverage
   d. the same amount of coverage as there was
   e. OTHER

5. Al Mundy is not ever seen stealing from black people because:

   a. they are too poor to have anything to steal
   b. they are too smart to have their money stolen
   c. the producers do not want to offend black people
   d. OTHER

6. Rowan and Martin's Laugh-In was:

   a. too silly
   b. an example of good television
   c. different, but soon boring
   d. OTHER

7. Please check your age and sex:

   a. male
   b. female
   c. under 20
   d. between 20 and 29
   e. between 30 and 39
   f. over 40

8. Mod Squad would be a better program if all the kids in it were:

   a. trained detectives
   b. black
   c. white
   d. OTHER

9. The black American runners who demonstrated during the '68 Summer Olympics:

   a. should have received their medals anyway
   b. should have been barred from the U.S.
   c. received the kind of treatment they deserved
   d. OTHER

10. Please check the last level of education you have finished:

   a. elementary school
   b. junior high school
   c. senior high school
   d. two-year college
   e. four-year college
   f. master's degree or more

11. TV should be censored:

   a. more
   b. less
   c. same as now
   d. OTHER

12. TV programming should include:

   a. more black people
   b. fewer black people
   c. current number of black people
   d. no black people
   e. OTHER

13. When the Smothers Brothers were taken off the air:

    a. you approved
    b. you did not approve
    c. you were not interested
    d. OTHER

14. Please check the length of time you have lived in North Reading:

    a. less than 2 years
    b. less than 5 years
    c. more than 5 years
    d. all your life

15. The best example of TV programming is:

    a. UHF Channels 56 and 38
    b. Channel 2 (NET)
    c. Channels 4, 5, & 7

16. Baseball games should be:

    a. discontinued on TV
    b. broadcast once a week
    c. broadcast twice a week
    d. broadcast more than 5 times a week

17. Violence on TV:

    a. corrupts young people's minds
    b. serves a purpose by preparing people for war
    c. gives a false impression of violence as it really is

18. How many hours of TV do you watch a day?

    a. 1 hour or less
    b. 2 hours
    c. 3 hours
    d. 4 or more hours

19. Your favorite programs are:

    a. variety shows
    b. news programs
    c. detective shows
    d. comedies
    e. soap operas
    f. OTHER

20. Please describe your profession:

    a. housewife
    b. OTHER

21. Of the TV discussion programs, the one you watch most is:

    a. William Buckley's Firing Line
    b. Merv Griffin Show
    c. Johnny Carson
    d. no talk programs interest you
    e. OTHER

22. David Frye's Political Satire is:

    a. in poor taste
    b. good entertainment
    c. effective political commentary
    d. the name is unfamiliar

23. From the facts presented you through TV news coverage, your answer to the war in Vietnam is:

    a. pull out
    b. stay and fight to the end
    c. drop the bomb on Hanoi
    d. undecided
    e. OTHER

24. Your opinion about the SDS, based on TV news coverage, is that this group is:

    a. an irresponsible student organization
    b. a concerned political organization
    c. a communist-inspired organization
    d. OTHER

25. From the TV coverage of Sirhan's trial, do you think he should be:

    a. put in the gas chamber
    b. sent to an asylum for rehabilitation
    c. kept in jail for life
    d. set free
    e. OTHER

26. Please check number of children:

    a. unmarried
    b. 1 child
    c. 2 children
    d. 3 children
    e. 4 children
    f. 5 or more children

27. As TV reported it, the trouble at Harvard was:

    a. because of an administration which ignores students
    b. caused by outside political agitators
    c. started by irresponsible students

28. Drug problems, as they are shown on programs like the Mod Squad, Ironsides, NYPD, etc., are:

    a. as much of a problem in North Reading
    b. more of a problem in North Reading
    c. no problem in North Reading
    d. OTHER

29. TV's Peyton Place is:

   a. much like life itself
   b. much like North Reading
   c. unlike life
   d. unlike North Reading
   e. OTHER

30. Today's rock music, listened to by young people, is:

   a. a product of left-wing, or radical, influences
   b. a means of expression for young people
   c. dangerous for the sound moral development of young people
   d. OTHER

APPENDIX H

COMMENTS FROM ARTHUR KENNEY[1]

"The Screen Education Project that has just been completed here has made a definite impression on students because it provided them with an opportunity to become actively involved in their education--no sitting back and letting the other fellow do it. Every student had to participate actively; some found this unfamiliar, since they had lost interest in school for various reasons. One of the reasons for their loss of interest was the irrelevance of the traditional curriculum for them. Working together in teams personalized the work and built up a spirit of responsibility and cooperation.

"Since this approach was less structured than regular academic classes, some members of the faculty found it difficult to accept the Project's approaches--splitting up the class, providing more freedom of movement, extending the classroom beyond the four walls to include the campus--all these were difficult for some of the faculty to accept. Some, possibly, didn't really want to understand but preferred to dismiss it as permisiveness: For others, this was a fresh solution to a long-standing problem which had found a solution.

"The experience gained through the Project will be most helpful in the future, since a reevaluation of the program is now possible, adapting those successful experiences and techniques and discarding those proven to be unsuccessful. Perhaps a little tighter organization and control of students would be advisable in the future. The teachers involved in the Project appeared to be creative and resourceful and, with the added experience and better knowledge of the most effective procedures, should continue to improve the program.

Principal, North Reading High School, North Reading, Mass.

"Considerable good publicity was received by the School nationally through publications and interested visitors--locally with mixed emotions; for the traditionalists, it represented something they didn't understand; it wasn't school as they knew it, so they were slow to accept it. Others saw the merit in it, particularly parents whose children had become interested in school as a result of the Project. Projected future enrollment in the courses offered in the regular program of studies indicates considerable interest in these courses--interest beyond which we had expected. I feel there is a definite place in the curriculum for screen education. It has proven its value to our students."

APPENDIX J

COMMENTS FROM KILBURN CULLEY[1]

"Screen education makes obvious technical contributions to English study, such as placing the skill of 'editing' in a different perspective, but the main contribution of screen education to English, as I see it, is its positive influence in providing communications viewed in the broadest theory and practice as a basis for understanding and evaluating all other English curriculum and instruction. We have needed for a long time a fundamental theoretical basis to refer to in judging materials and classroom methods, and I feel that 'communications' provides this touchstone. Even the tripod of language, literature, and composition arrived at in national English conferences can be put over a base line of communication, and it has been screen education's role to prompt us to see that in its importance and to adopt it for guidance."

---

[1] Chairman of the English Department, North Reading High School, North Reading, Mass.

APPENDIX K

REPORT BY ALICE HECHT ON HER TEACHING PRACTICE

"As a beginning teacher, it is difficult for me to separate my experiences in the screen education project from the general problems of learning to teach. What has become clear to me is that media education, as it is carried on at North Reading High School, challenges some of the deepest assumptions students have toward school. The course content and the forms of classroom experience it dictates contradict the messages implicit in the traditional classroom and create confusion in the students' minds about the 'seriousness' of this sort of education. Thus, it is essential for the teacher to define clearly her purpose and role in order to legitimize the course in the students' eyes and to make real learning possible.

"Students have learned to regard school as an irrelevant means to a symbolically-valuable end: Course work is a means to a grade; school is a means to a diploma. They have difficulty adjusting to the idea that learning itself can be real and functional in their lives and tend, instead, to classify relevant education as something other than real school work. Similarly, they have grown accustomed to a teacher-centered classroom, in which information flows downward to them from a single source. In a screen education class, the act of production relates students to one another by casting them in functionally-interdependent roles. In this context, the teacher can become a direction-giver rather than the source of energy. In the absence of traditional structures of authority, the teacher must choose a role to reconcile authority and autonomy in some flexible, workable balance, a role that can adapt to individual, group, and classroom activities without losing its consistency or its effectiveness. In this environment, it is a most difficult balance to attain and maintain and, for a beginning teacher, an extraordinarily good place to learn how to do it. Thus, what I did at North Reading High School is a combination of the plans I made and the various roles I tried on and discarded.

"In the sophomore screen fundamentals class, I had occasional responsibilities over a period of three months. Working closely with six girls on a long, narrative slide sequence, I discovered that warm, personal relationships go a long way to build enthusiasm and skills. But for class-wide instruction, free flow turned into chaos, and, once established in their minds, the role was nearly impossible to alter. I found myself swinging between extremes of friendliness and irrational authority in the effort to maintain my position. I suspect that the girls with whom I worked closely had a lot of difficulty handling my inconsistency while the rest of the class enjoyed their power. The situation was aggravated by the strength of Mr. Powell's role in the class and by the fact that the constant shifting back and forth between teachers dramatized the difference. I never had the opportunity to work with the class as a whole on my own for an extended period of time and, in that way, to develop a viable role.

"In the two junior communications classes, this problem was alleviated. I was given sole responsibility for curriculum design and teaching over a five-week period. As a result, I was free to handle the classes in my own way and to develop a working relationship over a period of time. In addition, my dismal experience with the sophomores taught me what not to do.

"I designed a unit on American television as part of my interest in a classroom examination of familiar things--the study of the everyday, contemporary environment as a document laden with clues about the values and organizations of experience dictated by a technological society. Television is just such a social artifact, a selective, mental model of reality that reflects and shapes our experience. The content of the medium--the biases, simplifications, inclusion and exclusion of aspects of the 'real world' for broadcasting--reflects and reinforces American cultural myths, stereotypes, and official values. But the influence of TV is not confined to its implicit and explicit content. What is perhaps more important is the form TV gives to our experience, the ways that the fact of television, as an habitual home companion, influences our habits of perception, our scope, and our sensitivity.

"The purpose of the unit was to provide an alternative way for students to do what they do every day: watch television. Mental habits associated with TV viewing can be described by an 'AT-THRU' continuum. A student who looks 'THRU' the screen can only do so because it is invisible to him. He does not notice the ways that the TV organizes the form and content of his experience; he looks through the screen, assumes and accepts its context, and becomes engrossed in the movement of the story line. To look 'at' the television is to see it, to notice that it is a selective filter of content from the 'real world' and a machine governed by physics, economics, and influential people, and governing many of the forms of modern social and psychological experience.

"My general method was to begin with the details of their familiar 'THRU' TV experiences as a basis for a series of 'AT' experiences. Thus, I began both classes with a TV questionnaire, which included questions about their viewing habits and their literal understanding of familiar TV terms like 'network' and 'channel' and a chance to categorize all the evening TV shows according to their praise, derision, or indifference. Participation was one hundred per cent, and students seemed pleased to be asked questions they enjoyed answering. From there, we moved to a high-powered game of 'Trivia' (a fast-paced oral quiz about minutia of the TV world of names, characters, jingles, etc.), in which students displayed powers of recall that would have amazed their other teachers. From that point, the two classes moved in totally different directions.

"Class D seemed to enjoy the verbal mode and went through a series of lessons based on variations of the 'Trivia' game. Instead of random trivia questions, I began organizing the questions they liked to answer in thematic patterns, so that the juxtaposition of their answers would lead them to discover the relationships between them. Thus, after a preliminary discussion about the word 'stereotype,' they gave detailed descriptions of black TV characters they could remember. A comparison of details of dress, speech, age, and occupation of older characters like Willy and Rochester led them to the realization that in the 50's and early 60's, the Negro characters on TV participated in standard racial stereotypes. A parallel comparison of characters on today's TV revealed that the stereotypes had changed radically. From there, we could talk about the reasons for the change and the kinds of influences they had on us. What was important was that the vehicle for the lesson was part of the previous experience of each member of the class, and, therefore, the discussion mode did not threaten nor bore them. The questions I was constantly forced to ask myself, however, were how much they could have perceived themselves and how much their understanding depended on the juxtaposition of questions I provided. Similarly, the fast pace of discussion might have been too manipulative to allow them sufficient freedom of thought.

"Similar discussions organized TV trivia details according to themes, such as 'phoniness' of characters, of plots, what makes heroes, villains, etc. I did not pass judgment on their opinions but depended on juxtaposition of questions to let them discover their own connections and values. What all these lessons had in common, however, was an ongoing comparison of the details of the TV violence with real violence. They concluded that pain on TV was so bloodless and short-lived that they had come to take it for granted. They talked about their attitudes toward force in their own lives and as a political situation and then described the details of gesture and intonation in their speaking that revealed the attitudes toward violence that they had not expressed in words. Another discussion of power had similar results.

"By assuming the appearance of a more traditional role within the classroom, the students participated and expressed the belief that this was 'work.' In contrast, other methods, which depended on them to provide the energy and materials constantly, were far less successful. They were each asked to write a description of a typical TV show that involved 'a blonde,' 'a handsome man,' 'a foreigner,' and 'a policeman,' an assignment they were certainly equipped to complete without trouble. I hoped to use their stories to show them their own stereotyping. But the combination of a written assignment and individual responsibility for producing something, added to the fact that this lesson was not perceived as fun to do, completely threw them. A few members of the class paired up and produced nothing at all. Given something they did not want to do, they disrupted the class. Again, this was a result of my failure to provide a clear-enough sense of limits for them.

"In another lesson, I brought in a video tape of a TV program that had appeared the night before and showed it to the class in juxtaposed segments. This method of discussing TV is a very useful one, since it breaks up the ongoing one-way bombardment of sensations and allows one to stop, start, look back and forth, and to think. Students, however, who are firmly 'THRU' watchers, were hostile to this interruption of the dream flow. They even missed the commercials. Clearly, they would have to be exposed to a number of such experiences over a period of time in order to become accustomed to watching that way and to eventually watch their favorite programs looking for information to answer certain questions. But time did not permit this gradual development of these processes.

"In evaluating the activity of this class, it seems they functioned best in a classroom situation that most closely resembled the familiar, traditional one. The more energy I provided, the 'better' their response. When they were asked to produce something of their own, students functioned better and gave better attention in highly-structured situations, that is, short answers and check marks on a mimeographed work sheet. Most of them fell apart on more open-ended exercises. And, in the exercise that came closest to their experience, the analytical TV-watching itself, they were hostile to the interruption of their habitual passive viewing. It seems that they have had little experience in thinking for themselves or in taking seriously what they think and do in school. A program of media education, by dealing directly with the experiences and skills that might function most directly and concretely in the students' lives out of school, can help to counter this deep apathy. In addition, in classrooms where thought and functional interrelationships are natural and serious, media education might provide an alternative experience. My role in the classroom was unsatisfactory in both respects.

"In the G period class, a spontaneously-conceived project gave the class an opportunity to organize themselves into a functioning, purposeful community. As part of an early discussion on the class TV survey, a group of boys were asked to come forward and set out a typical soap-opera dialogue. Their energies moved to pantomimes of sports events behind an invisible TV screen which I constructed with my ongoing questions to the rest of the class. Players were called to produce instant video tapes, slow-motion replays of difficult plays, sports casters described their activity and simulated interviews with the athletes. On the basis of the enthusiasm generated by this exercise, students expressed the desire to do a real television production.

"With direction, they chose the TV show Dark Shadows on which to base their own production. I brought in a video tape of the TV production so the class could view it together and talk about it. Two students who had not shown leadership abilities in the past volunteered to become directors. They chose the cast and organized the class into groups. Unfortunately, their efforts were frustrated by the hostility, truancy, vandalism, theft, and the destructive attitude of a small group of boys in the class. These boys made it necessary for me to take a much stronger role in the class than I would have wished. Left to their own devices, the two directors could handle a measure of the project organization themselves, but they could not be expected to provide compensatory activities and discipline to keep these boys from interfering with the rest of the class.

"Over a period of time, the constant tension in the classroom because of these boys added to the normal problems of actualizing an exciting idea and severely drained the class's enthusiasm and interest. A few students persevered, took leadership, and managed to finish the script and figure out much of the storyboarding and technical details. They began with the intention of making an actual TV show, and some of their efforts were recorded on video tape. The exploration of TV as a media made its technical difficulties obvious to them, and they decided to limit themselves to taping two scenes and to depend on filming for the rest. But as summer approached and problems became greater, time grew short and finally ran out. Thus, the production was never completed. Although by that time I was more disappointed than were most of the members of the class, I think it was a good experience for many of them. However, the way they carried out their project made it clear that even with the will to do a production, they still lacked the experience with self-organization, initiative, and purposeful cooperation to realize their desire.

"Again, media projects like this are a vehicle for providing that kind of experience over a period of time. I think that had the class composition been different, the students could have completed this project. I discovered that I could best achieve my goals as a teacher when the class was organized into functionally-related roles and moved by their own interest. In that context, it was easy to move between groups and individuals, to work with students personally, to make suggestions, and to give directions without destroying the feeling that this was their class and their production."

APPENDIX L

EQUIPMENT LIST

Cameras

4	Bell & Howell 306G Super 8
4	3M Revere Super 8
1	Minolta KS Super 8
8	Kodak Fiesta R4 Roll Film
1	Polaroid 210 Pack Film
10	Rover 620 Roll Film
1	Bell & Howell 70 DR 16mm (School System)

Projectors

1	Bell & Howell Specialist 16mm
1	Bell & Howell Autoload/Zoom Super 8
1	Bell & Howell Compatible Autoload Super 8/Reg 8
1	Bell & Howell 960 Slide Projector

Editing Equipment

2	Vernon 808 Viewers
6	Kalart Universal Splicers
4	Smith Victor Slide Sorters

Tape Recorders

1 Audiotronic 110

1 RCA 5" AC/DC

1 Aiwa 5" AC/DC

Miscellaneous

1 Weston Master V Exposure Meter

1 Sunset Unittic Exposure Meter

2 Quik Set Director Tripods

5 Smith Victor Studio Floods

APPENDIX M

16MM FILMS USED DURING THE PROJECT[1]

Course 1: Art and Communication

Features

None

Shorts

Dots
Water
Glass
Bridges Go Round

Course 2: Screen Fundamentals

Features

Battle of Culloden
Day the Earth Stood Still, The
Flight of the Phoenix
King Solomon's Mines
North by Northwest
Panic in the Streets
Scott of the Antarctic
Village of the Damned
World of Apu, The

Shorts

"A"
Adventures of an *
Biography of Motion Pictures
Bridges Go Round
Clay
Cornet at Night
Corral
Daybreak Express
Dream of Wild Horses, A
Film Firsts, Vol. 1
Film Firsts, Vol. 2
General, The
Glass
Golden Fish, The
Guisseppina

---

[1] Since distribution sources vary from time to time, up-to-date information as to the accessibility of these films should be obtained, for example, from the Educational Film Library Association, 250 W. 57th Street, New York, N.Y. 10019.

Shorts

Hippie Temptation
Hollywood: The Golden Years
Movies Learn to Talk, The
Nyitany
Odessa Steps Sequence from Battleship Potemkin
Overture
Pacific 231
Pit and the Pendulum, The
Place to Stand, A
Pow-Wow
Que Puerto Rico
Rainshower
Red and Black
Sad Clowns, The
Sailing
Stowaway
Street to the World
Skyscraper
Tell-Tale Heart, The
Violinist, The
23 Skidoo
Water
White Mane

Course 3: Communications

Features

Battle of Culloden
Best Man, The
Man of Aran
Nobody Waved Goodbye
War of the Worlds, The

Shorts

Animated Cartoons: The Toy That Grew Up
Ballad of Love, A
Clay
Experimental Film, The
Film Firsts, Vol. 1
Film Firsts, Vol. 2
Hippie Temptation
Jail Keys Made Here

Shorts

Journalism: Mirror, Mirror on the World
Judoka
Moonbird
Night & Fog
Odessa Steps Sequence from Battleship Potemkin
Pacific 231
Pigs
Place to Stand, A
Que Puerto Rico
Solus
Terminus
Universe
Violinist, The
12-12-42
23 Skidoo

Course 4: Screen & Society

Advise and Consent
All Fall Down
All Quiet on the Western Front
Battle of Culloden
Bedford Incident, The
Best Man, The
Bridge on the River Kwai, The
Crossfire
Fail-Safe
Ferry Across the Mersey
Great McGinty, The
Great Man, The
Hill, The
Last Hurrah, The
Manchurian Candidate, The
Nobody Waved Goodbye
Nothing But a Man
Point of Order
Reach for Glory

Automania
Assembly Line
Boiled Egg
Boundary Lines
Detached Americans, The
Dream of Wild Horses, A
Exiles, The
Flat Top
From Ten to Adult
Hippie Temptations
Hocus
Hole, The
I Miss You So
Interview, The
Judoka
Language of Faces, The
Last Reflections on a War
Lonely Boy
Mama Don't Allow

Features

Red Badge of Courage, The
Village of the Damned
Vivre
War of the Worlds, The
World of Apu, The
Young Savages, The

Shorts

Neighbors
Night and Fog
No Reason to Stay
Railroader, The
Segregation: Northern Style
Short Vision, A
Sixteen in Webster Groves
That's Me
Time Out of War, A
Top, The
Toys
Toys in a Field of Blue
Trouble Makers
Walk in My Shoes, A
You're No Good
Very Nice, Very Nice

Film Production Class: 1967-68

Features

None

Shorts

Bird, The
Bridges Go Round
Collage
Dots
Glass
Insects, The
Magician, The
Pow-Wow
Que Puerto Rico
Rainshower
Solus
Skyscraper
Top, The

Film Extracts Shown/Available for Field Testing from Films Inc.

Blue Denim
Children of the Damned
Citizen Kane
Edge of the City
Hud
Red Badge of Courage, The
Shane

Films Owned by the Project

Extracts from: Bank Dick, The
High Noon
North by Northwest

History of the Movies (An Eastman House Film)

Blue Steel (1934 Western)

A collection of television commercials

A number of British documentaries from the 40's and 50's

Several films made by students in North Reading, Massachusetts, including The Cat Who Walked Alone and The Rise and Fall of Ralph D.

APPENDIX N

BIBLIOGRAPHY OF BOOKS ON FILMS AND TELEVISION IN THE LIBRARY AT THE NORTH READING SENIOR HIGH SCHOOL

Baddeley, W. Hugh. *Documentary Film Production*. New York: Hastings, 1963.

Bluem, A. William. *Documentary in American Television*. New York: Hastings House, 1965.

Ceram, C.W. *Archaeology of Cinema*. New York: Harcourt, Brace & World, 1965.

Cobb, Humphrey. *Paths of Glory*. New York: Popular Library.

Condon, John C. *Semantics and Communication*. New York: Macmillan, 1966.

Coombs, Charles. *Window on the World*. Cleveland: World, 1965.

Dexter, Lewis A. *People, Society and Mass Communication*. New York: Free Press, 1964.

Erni, Hans. *The Pictorial Library of Communication and Language*. Garden City: Doubleday.

Fabre, Maurice. *The History of Communications*. New York: Hawthorne Books.

Fenin, George and Everson, William. *From Silents to Cinerma: The Western*. New York: Orion, 1962.

Fischer, Edward. *The Screen Arts*. New York: Sheed and Ward, 1960.

Floherty, John. *Men Against Distance: The Story of Communications*. New York: Lippincott, 1954.

Friendly, Fred. Due To Circumstances Beyond Our Control. New York: Random House, 1967.

Fulton, Albert Rondthaler. Motion Pictures: The Development of an Art from Silent Films to the Age of Television. Norman, Oklahoma: Univ. of Oklahoma Press, 1960.

Goodman, Ezra. Bogey: The Good-bad Guy. New York: Lyle Stuart.

Gowdy, Curtis. Cowboy at the Mike. New York: Doubleday.

Griffin, John. Black Like Me. New York: Signet Books, 1962.

Hall, Stuart. Film Teaching. London: British Film Institute, 1964.

Halliwell, Leslie. The Filmgoer's Companion. New York: Hill and Wang, 1965.

Harcourt, Peter. Film Making in Schools and Colleges. London: Shenval Press, 1966.

Hersey, John. Hiroshima. New York: Bantam Books, 1946.

Higgins, A. P. Talking About Television. London: British Film Institute, 1966.

Houston, Penelope. The Contemporary Cinema. Baltimore: Penquin Books, 1963.

Huaco, George. The Sociology of Film Art. New York: Basis Books, 1965.

Kael, Pauline. I Lost It at the Movies. New York: Bantam Books, 1965.

Kitses, Jim. Talking About the Cinema. London: British Film Institute, 1966.

Knight, Arthur. The Liveliest Art. New York: Macmillan, 1957.

Lawson, John. Film: The Creative Process. New York: Hill and Wang, 1964.

Leavitt, Sam and Sohn, David. Stop, Look, and Write. New York: Bantam Books.

Lindgren, Ernest. The Art of the Film. New York: Macmillan, 1967.

MacCann, Richard Dyer. Film: A Montage of Theories. New York: Dutton, 1966.

Mallery, David. The School and the Art of Motion Pictures. Boston: National Association of Independent Schools, 1966.

MacGowan, Kenneth. Behind the Screen. New York: Delacorte, 1965.

Mascelli, Joseph. The 5 C's of Cinematography. New York: Cine/Grafic Publications, 1965.

Matson, Floyd. The Human Dialogue. New York: Free Press.

McAnany, Emile. The Filmviewers Handbook. Glen Rock, New Jersey: Paulist Press, 1965.

McLuhan, Marshall and Fiore, Quentin. The Medium is the Massage. New York: Bantam Books, 1967.

Michael, Donald. The Next Generation. New York: Random House.

Montague, Ivor Goldsmith. Film World: A Guide to Cinema. Baltimore: Penguin Press, 1964.

Platt, Frank. Great Stars of Hollywood's Golden Age. New York: Signet Books.

Postman, Neil. Television and the Teaching of English. New York: Appleton-Century-Crofts, 1961.

Reisz, Karel. *The Technique of Film Editing*. London: Focal Press, 1968.

Ross, Wallace. *Best TV Commercials of the Year*. New York: Hastings House, 1967.

Rotha, Paul. *Documentary Film*. London: Faber & Faber, 1952.

Ruesch, Jurgen and Rees, Weldon. *Nonverbal Communication*. Berkeley: Univ. of California Press, 1956.

Sillitoe, Alan. *The Loneliness of the Long-distanced Runner*. New York: Signet Books, 1959.

Stephenson, Ralph and Debrix, J.R. *The Cinema as Art*. Baltimore: Penguin Books, 1965.

Tucker, Nicholas. *Understanding the Mass Media*. London: Cambridge University Press, 1966.

Warshow, Robert. *The Immediate Experience*. New York: Doubleday, 1964.

Wiseman, Thomas. *Cinema*. New York: A.S.Barnes, 1965.

APPENDIX O

VISITORS TO THE NORTH READING, MASSACHUSETTS, SCREEN EDUCATION PROJECT

1967

September

Gus Jaccaci and guest
The Communications Center
Phillips Academy
Andover, Massachusetts

October

Elizabeth Ricker
English Supervisor
Department of Education
Commonwealth of Massachusetts
182 Tremont Street
Boston, Massachusetts

Dr. William Katz
Professor
School of Library Science
State University of New York at Albany
Albany, New York

Vincent Aceto
Professor
School of Library Science
State University of New York at Albany
Albany, New York

Dr. Jane Anne Hannigan
Associate Professor
School of Library Science
Simmons College
Boston, Massachusetts

November

Dr. George Quinn
Academic Vice President and Dean
Nathaniel Hawthorne College
Antrim, New Hampshire

David Mallery
National Association of Independent Schools
Philadelphia, Pennsylvania

Robert Watson
Department of Curriculum Innovation
Department of Education
Commonwealth of Massachusetts
182 Tremont Street
Boston, Massachusetts

John Clabro
State Supervisor of English
Department of Education
Commonwealth of Massachusetts
182 Tremont Street
Boston, Massachusetts

December

Helen Condon
Graduate Art Education Program
Harvard University
Cambridge, Massachusetts

1968

January

Ellen Waterston
Undergraduate (Senior)
Radcliffe College
Cambridge, Massachusetts

A number of undergraduate students
Nathaniel Hawthorne College
Antrim, New Hampshire

Bruce MacDonald
Curriculum Director
Weston Public Schools
Weston, Massachusetts

Norman Katz
Junior High Department Chairman
Weston Public Schools
Weston, Massachusetts

February

Ron Polito
Instructor of Film
School of Public Communication
Boston University
Boston, Massachusetts

Wilfred E. Roy
Superintendent of Schools
Windsor, Vermont

William Wheatley
Director of A-V Education
Brookline Public Schools
Brookline, Massachusetts

Jeffrey Pierson
Chairman, English Department
Brookline High School
Brookline, Massachusetts

Trask Wilkinson
Director of English
Brookline High School
Brookline, Massachusetts

March

Mary Watts
English Department
Chelmsford High School
Chelmsford, Massachusetts

Martha Kineen
Chairman, English Department
Chelmsford High School
Chelmsford, Massachusetts

Mr. Farrington
Art Supervisor
Department of Education
Commonwealth of Massachusetts
182 Tremont Street
Boston, Massachusetts

Jack Spring
Education Specialist
Consumer Markets Division
Eastman Kodak Company
Rochester, New York

John Schiller
Social Studies Department
Dana Hall School
21 Dana Road
Wellesley, Massachusetts

Richard Dow
Graduate Student
School of Public Communication
Boston University
Boston, Massachusetts

David Tedesco
Graduate Student
School of Education
Boston University
Boston, Massachusetts

April

Marilyn Miller
Graduate Student
School of Education
Boston University
Boston, Massachusetts

May

Peter Bradley
New York State Council on the Arts

Mr. Farrington
Art Supervisor
Department of Education
Commonwealth of Massachusetts
182 Tremont Street
Boston, Massachusetts

William Humm
Weston High School
Weston, Massachusetts

Robert Zeeb
English Coordinator
Junior High School
Newton, Massachusetts

Joe Hansen
Junior High School
Newton, Massachusetts

Andrew Lahner
Chairman, English Department
Junior High School
Newton, Massachusetts

September

Elsa-Brita Marcussen
President, International Center of Films for Children
Brussels, Belgium

Stanley Engelbardt
Free-lance writer
(working for Eastman Kodak Company)

Joanne Hamlin
Producer, 21" Classroom
WGBH TV (Channel 2)
Boston, Massachusetts

Richard Collins
Director, Maine State Commission on the Arts
Augusta, Maine

October

Film Crew and Producer, "On the Stage"
WGBH TV (Channel 2)
Boston, Massachusetts

Principal and four faculty members
Hamilton-Wenham Regional High School
Hamilton, Massachusetts

Martin Kaufman, teacher, and eighteen students
Dracut High School
Dracut, Massachusetts

November

Two faculty members
Quabbin Regional High School
Ouabbin, Massachusetts

Mary Waitkevich
Delan Berkeley
Wilmington High School
Wilmington, Massachusetts

Jim Bradley
Department of Education
State and Federal Assistance
Commonwealth of Massachusetts
182 Tremont Street
Boston, Massachusetts

Richard Bunstead
Features Editor
Educate Magazine
New York, New York

James Fieldhouse
Kenneth Lenchitz
Suffern High School
Suffern, New York

Marilyn Rogers
Graduate Student
School of Library Science
Simmons College
Boston, Massachusetts

December

Rosaline Duffy
Head of Arts Department
Barrington Public Schools
Barrington, Rhode Island

1969

January

Elizabeth Ricker
English Supervisor
Department of Education
Commonwealth of Massachusetts
182 Tremont Street
Boston, Massachusetts

Jack Debes
Jack Spring
Eastman Kodak Company
Rochester, New York

Three graduate students
M.A.T. Program
Boston University
Boston, Massachusetts

February

Richard Collins
Director, Maine State Commission on the Arts
Augusta, Maine

Alice Hecht
M.A.T. Program
School of Education
Harvard University
Cambridge, Massachusetts

Ruth Bronell Greene
Graduate Student
School of Library Science
Simmons College
Boston, Massachusetts

March

Roberta Osler
M.A.T. Program
School of Education
Harvard University
Cambridge, Massachusetts

April

Carl Stasio
Department of Education
Commonwealth of Massachusetts
182 Tremont Street
Boston, Massachusetts

Ted Katz
School of Education
Harvard University
Cambridge, Massachusetts

Sister Blanche
Sacred Heart Convent School
New York, New York

Alfred Lazzeri
Marion O'Neil
Arts Department
Walpole Public Schools
Walpole, Massachusetts

May

Charles Begley
Depot Street
Waldeboro, Maine

David Hartkopf
Mather Junior High School
Darien, Connecticut

APPENDIX P

DISSEMINATION ACTIVITIES[1]

Articles Written About the Project

1967

Lawrence Eagle Tribune, Lawrence, Massachusetts. Article on the Project, July 7.

North Notes, North Reading, Massachusetts. Quarterly Information Bulletin, October.

1968

Audiovisual Instruction. "The Scope of Screen Education," by A. W. Hodgkinson, January.

News Release from the Project, February 1.

Lawrence Eagle Tribune, Lawrence, Massachusetts. Article, February 9.

Screen Education News. "Project on Social Observation," by Susan Carley, February.

School Management. "The Book v. The Film," April.

Film Society Review. Article on War Unit, by Robert O. Ball, April.

Waltham Conference Report. Waltham Conference on Screen Education, Waltham, Massachusetts, September.

Report of First Year's Activities, September.

---

[1] To June 1969.

Visuals Are a Language. "Case History, Screen Education Project in North Reading, Massachusetts," by D. J. Powell, Fall.

Pax Vobiscum. Articles on WGBH-TV's 15-minute program on the Project and other activities of Project students, November.

American Film Institute. _Newsletter_, news item, December.

Media and Methods. "Explo '68," by D. J. Powell, December.

1969

Educate. "Can They Picture Themselves Better With Movies?", January.

News Release from the Project, January.

Audiovisual Instruction. "The Fantasy of Revolt," by A. W. Hodgkinson, April.

Lawrence Eagle Tribune, Lawrence, Massachusetts, April 26.

Summary of Inquiries About the Project

Countries	Universities and Colleges	Schools	Other Organizations and Individuals
United States			
Arizona			1
California	2	14	5
Colorado			1
Connecticut	2	1	3
Florida	1		
Illinois	2	5	1
Indiana		1	
Iowa		4	
Kentucky	1		
Louisiana		1	
Maine		4	1
Maryland		3	
Massachusetts	5	7	7
Michigan		3	1
Minnesota		2	1
Missouri		3	1
Nebraska			1
New Mexico			1
New Hampshire	1		
New Jersey		4	1
New York	6	14	17
North Carolina		1	
Ohio		5	1
Oregon	1	2	1
Pennsylvania	2	3	4
Rhode Island		1	
Virginia		2	
Vermont		1	
Washington		2	

Countries	Universities and Colleges	Schools	Other Organizations and Individuals
United States			
District of Columbia			3
Canada			
Ontario	2	1	3
Saskatoon	2		
United Kingdom			1
West German Federal Republic			1
Total	27	84	56
Grand Total			167

APPENDIX Q

"T.E.A.M." COMPARISONS OF THE PROJECT STUDENTS AND THE TOTAL SCHOOL POPULATION

(SOPHOMORE TO SENIOR YEARS)[1]

Significant differences at the .01 level or beyond	T =	Exp.	Versus	Cont.
A. G.P.A.	5.49	66.25	v.	77.71
B. Work orientation	6.28	2.61	v.	2.39
C. Intellectual orientation	5.495	2.58	v.	2.37
D. Efficacy, optimism	2.85	2.18	v.	2.09
E. Responsibility	5.85	2.55	v.	2.37
F. Conventionality	5.63	2.57	v.	2.37
G. Order, Organization, Planfulness, Deliberateness	3.21	2.50	v.	2.37
H. Resourcefulness, Flexibility	4.23	2.25	v.	2.13
I. Persistence, Endurance, Concentration	4.40	2.50	v.	2.33
J. (b) Hardworking	6.73	2.66	v.	2.40
K. (b) Thorough	2.76	2.62	v.	2.50
L. (b) Efficient	4.80	2.47	v.	2.24
M. (Achievement orientation) Recognition	2.77	2.07	v.	1.95
N. (Achievement orientation) Setting High Goals	2.75	2.60	v.	2.50

---

[1] The higher the score, the less "desirable"--socially and psychologically--are the characteristics.

Significant differences at the .01 level or beyond	T =	Exp.	Versus	Cont.
O. (c) Curiosity	2.72	2.38	v.	2.20
P. (c) Maturity	6.00	2.76	v.	2.52
Q. (c) Interested in Intellectual Games	3.60	2.54	v.	2.38
R. (Self-concept re: Perf. Academic)	4.51	2.78	v.	2.56
S. (Self-concept re: Popularity)	2.91	2.20	v.	2.35
T. (d) Optimistic	2.88	2.35	v.	2.23
U. (Self-reliance re: Emotional Support)	3.47	2.53	v.	2.71
V. (e) Responsible, Dependable	4.02	2.38	v.	2.23
W. (3) Serious, not carefree	4.01	2.97	v.	2.80
X. (e) Conscientious	5.62	2.43	v.	2.42
Y. (f) Group orientation re: memory, etc.	3.03	2.52	v.	2.42
Z. Obedience to rules	7.38	2.78	v.	2.33
a^1 (f) Personal authority	3.98	2.52	v.	2.32
b^1 (g) Enjoy being organized	2.84	2.68	v.	2.54
c^1 (g) Planful, Deliberate	3.17	2.48	v.	2.34
d^1 (f) Resourcefulness	3.48	2.13	v.	2.02
e^1 (h) Flexibility	2.81	2.53	v.	2.39
f^1 (i) Persistence	3.71	2.40	v.	2.25
g^1 (i) Concentration	4.25	2.71	v.	2.52

Definitions of Categories and Documenting References

1. Energy: Energetic, vigorous, alert, active, quick, forceful, decisive, full of pep, spirited; is rarely slow getting things done.

2. Work orientation: Hardworking, thorough, and efficient; thinks of himself (and believes he is thought of by others) as being a person who turns out a lot of work, of high quality.

3. Achievement orientation: Need for, orientation toward, interest in, or enjoyment of achieving; enjoyment of competition; enjoyment of setting high goals and of striving for excellence; for example, to do one's best, to be successful, to accomplish something of great significance, to do a difficult job well, to solve difficult problems and puzzles, to be able to do things better than others, to write a great novel or play; interest in achieving high occupational, educational, or social status.

4. Intellectual orientation: Tends to be inquisitive, curious, interested in things; how they work, how they're made, where they come from, what their use is, interested in the why, how, and what of practically everything; enjoys new experiences; has intellectual interests beyond his years, is interested in intellectual games, solving problems, and thinking.

5. Self-concept: Has a good opinion of himself, recognizes his worth, tends to be satisfied with his abilities and his characteristics.

6. Efficacy, control of external events: Feels able to accomplish and to achieve goals (irrespective of level of goal aspiration); expects to accomplish goals and to have control over external events; low sense of futility; low fatalism; does not believe his satisfactions are mainly determined by chance, luck, fate, or other events outside his control.

7. Self-reliance: Desire, and interest in doing things for himself and on his own rather than depending on others for assistance, advice, and guidance; willingness to be socially and physically distant from family.

8. Responsibility: Is dependable and reliable, has a sense of responsibility to others, is serious rather than carefree, is conscientious, remembers to take care of tasks

assigned to him, recognizes and discharges his obligations, follows through on promises, does not neglect instructions, does not forget duties nor leave things half done, can be depended on to do things "right."

9. Conventionality: Recognizes and accepts the rules of society, takes a mature and adult point of view regarding rights, privileges, duties, and obligations, willing to obey and to accept authority; has a group, rather than an individualistic, orientation regarding manners, morals, ethics, dress, etc.

10. Order, organization, planfulness, deliberateness: Prefers, or tends, to have things organized and orderly; for example, to have written work neat and organized, to keep things neat and orderly, to make advanced plans when taking a trip, to organize details or work, to keep letters and files according to some system, to have meals organized and a definite time for eating, to have things arranged so that they run smoothly without change.

11. Resourcefulness, flexibility: Resourceful, flexible, and inventive regarding solution of problems and dealing with difficulties, thinks of new possibilities and ways of doing things, rarely seems to have a one-track mind or a narrow, restricted approach; synthesizes past approaches to problems.

12. Persistence, endurance, concentration: Interest in, enjoyment of, tendency to persist; for example, to keep at a job until it is finished, to complete any job undertaken, to work hard at a task, to keep at a puzzle or a problem until it is solved, to work at a single job before taking on others, to stay up late working in order to get a job done, to put in long hours of work without distraction, to stick to a problem even though it may seem as if no progress is being made, to avoid being interrupted while at work.

APPENDIX R

STUDENT EVALUATION QUESTIONNAIRE[1]

1. Generally speaking, this course was:

   very poor poor fair good very good

2. What I liked most about this course was:

3. What I would have liked to have seen done differently is:

4. The course would have been better if more reading was involved:

   strongly disagree disagree agree strongly agree

5. This course would have been better if more writing was involved:

   strongly disagree disagree agree strongly agree

6. My teacher was:

   very ineffective ineffective average effective

   very effective

7. My teacher was effective because:

8. My teacher was ineffective because:

---

[1] Applied fully during 1968-69.

9. More class discipline should have been enforced by the teacher:

   strongly disagree   disagree   agree   strongly agree

10. In a sentence or two, what did you learn from this course?

11. The best project we did all year in this class was:

12. The worst project we did all year in this class was:

13. I found this screen education course to be relevant to my everyday life:

    strongly disagree   disagree   agree   strongly agree

14. I would like to take another screen education course:

    strongly disagree   disagree   agree   strongly agree

15. Which of the types of student, from the list below, do you think benefits most from a screen education course:

    student successful in academic courses

    student in work-study program

    averagely-successful student

    student taking mainly technical or business courses

    student doing badly because he finds school irrelevant

16. In what way, if any, has this screen education course influenced your attitude towards other classes?

17. In order, my three favorite courses I have taken all year are:

1. 2. 3.

18. The method of working which I enjoy most in screen education was projects done (circle the appropriate letter):

a. by the class as a whole

b. by teacher-directed small groups

c. by nondirected small groups

d. working alone

19. Working in small groups is a productive use of class time:

strongly disagree disagree agree strongly agree

20. For you, what were the personal advantages of working in a small group?

21. For you, what were the disadvantages of working in a small group?

22. I like filling out student-evaluation questionnaires:

strongly disagree mildly disagree sort of disagree

sometimes disagree disagree agree a little bit

agree now and then agree fairly much

agree 99% of the time

APPENDIX S

TABULATIONS OF ANSWERS TO THE STUDENT EVALUATION QUESTIONNAIRE

Questions	Courses			
	Fundamentals of Film (1967-68)	Screen Fundamentals (1968-69)	Communications (1967-69)	Screen and Society (1967-69)
1. This course was:	N=31	N=53	N=71	N=72
good	25	49	56	59
fair	3	1	14	13
poor	2	3	2	0
2. This course should have had more reading:				
yes	3	5	10	9
no	28	48	61	63

Questions	Courses			
	Fundamentals of Film (1967-68)	Screen Fundamentals (1968-69)	Communications (1967-69)	Screen and Society 1967-69)
3. This course should have had more writing:				
yes	4	7	10	19
no	27	46	61	54
4. My teacher was:				
effective	29	42	64	56
average	2	10	4	14
ineffective	0	1	3	2
5. More class discipline should have been enforced:				
yes	5	24	34	20
no	25	29	37	52

Questions	Courses			
	Fundamentals of Film (1967-68)	Screen Fundamentals (1968-69)	Communications (1967-69)	Screen and Society (1967-69)
6. I found this course relevant to my life:				
yes	18	39	41	51
no	11	14	22	21
7. I would like to take another screen education course:				
yes	27	47	62	60
no	1	6	9	12
8. Working in small groups is a productive use of class time:	N=17	N=29	N=39	
yes	17	25	30	
no	0	4	9	

APPENDIX T

STUDENT SELF-KNOWLEDGE SCALE

This booklet contains a set of questions for you to answer. The questions concern how you see yourself as a person. There are no right or wrong answers. Students will answer differently, according to how they see themselves. Sometimes you will find it hard to decide between the answers, but you can always choose an answer that suits you a little better than the others. For this test, to help the Screen Education research staff better understand you as a person, it is _very_ important that you answer the questions individually _without_ consulting with any of your classmates.

DIRECTIONS: Circle the phrase that best describes you.

1. I am friendly and outgoing:

almost never
infrequently
sometimes

frequently
all the time

2. I am:

almost never calm
frequently not calm

upset sometimes
calm others

frequently calm
always calm

3. I am:

not at all excitable
hardly excitable

sometimes not excitable
sometimes excitable

fairly excitable
very excitable

4. I am:

very mild-mannered
fairly mild-mannered

sometimes mild-mannered
sometimes aggressive

fairly aggressive
aggressive

5. I am:

serious-minded
fairly serious-minded

sometimes serious
sometimes happy-go-lucky

fairly happy-go-lucky
happy-go-lucky

6. I am:

undependable
fairly undependable
sometimes undependable
sometimes dependable
fairly dependable
dependable

7. I am:

very shy
fairly shy
sometimes shy
sometimes not
hardly ever shy
never shy

8. I am:

very independent
fairly independent
sometimes independent
sometimes dependent
fairly dependent on others
dependent on others

9. I am:

very energetic
fairly energetic
sometimes energetic
sometimes not
fairly unenergetic
very unenergetic

10. I am:

very self-assured
fairly self-assured
sometimes self-assured
sometimes not
fairly self-doubting
self-doubting

11. I do things:

with a group all the time
most of the time

with a group sometimes
alone others

alone most of the time
alone all the time

12. I am:

not at all self-disciplined
hardly self-disciplined

sometimes self-disciplined
sometimes not

fairly self-disciplined
very self-disciplined

13. I am:

very relaxed
fairly relaxed

sometimes relaxed
sometimes tense

fairly tense
tense

14. I am:

very critical
fairly critical

sometimes critical
sometimes acceptant

fairly acceptant and noncritical
very acceptant

15. Not in terms of grades, I am:

far below average in intelligence

below average in intelligence

average

above average

high above average in intelligence

16. I act and/or react emotionally and irrationally:

all the time frequently sometimes

infrequently almost never

17. I am:

always patient frequently patient

sometimes patient sometimes impatient

frequently impatient impatient

18. I assert myself and my opinion:

not at all infrequently sometimes

frequently most of the time

19. I feel inwardly happy:

hardly ever infrequently sometimes

frequently most of the time

20. I am:

not at all conscientious fairly unconscientious

sometimes conscientious sometimes not

fairly conscientious conscientious

21. I am:

very timid fairly timid

sometimes timid sometimes not

fairly bold bold

22. I am:

very realistic
fairly realistic
sometimes realistic
sometimes not
fairly unrealistic
unrealistic

23. I am:

very prone to action
fairly prone to action
sometimes prone to action
sometimes restrained
fairly restrained
restrained and not prone to action

24. I am:

very secure
fairly secure
sometimes secure
sometimes insecure
fairly insecure
insecure

25. I am:

a follower all the time
a follower most of the time
a follower sometimes
a leader others
a leader most of the time
a leader all the time

26. I:

always follow my own rules

frequently follow my own rules

sometimes follow my own rules

other times follow society's rules

frequently follow society's rules

always follow society's rules

27. I am anxious:

hardly ever (never) infrequently sometimes

frequently all the time

28. I am emotionally stable:

hardly ever infrequently sometimes

frequently all the time

29. I tend to do things:

slowly all the time slowly frequently

slowly sometimes quickly others

quickly frequently very quickly most of the time

30. I am obedient and conforming:

always frequently sometimes

infrequently almost never

31. I do most things:

without any enthusiasm

with very little enthusiasm

sometimes unenthusiastically

sometimes enthusiastically

with a fair amount of enthusiasm

with a lot of enthusiasm

32. My ethical and moral standards are:

ill-defined and weak

fairly ill-defined and weak

sometimes weak

sometimes well-defined and strong

fairly strong

very strong

33. I act without stopping to think:

almost never

infrequently

sometimes frequently

all the time

34. I am:

very insensitive

fairly insensitive

sometimes sensitive

sometimes insensitive

fairly sensitive

very sensitive

35. I feel inadequate:

almost never

infrequently

sometimes

frequently

most of the time

36. I get depressed:

almost never infrequently sometimes
frequently most of the time

37. I handle new situations well:

almost never infrequently sometimes
frequently all the time

38. I am:

very careless fairly careless
sometimes careless sometimes careful
fairly careful very careful

39. I feel frustrated:

hardly ever infrequently sometimes
fairly often most of the time

APPENDIX U

SUMMARY OF HSPQ CATEGORIES

	Low-score Descriptions	High-score Descriptions
A.	Reserved, Detached, Critical, Cool	Outgoing, Warmhearted, Easygoing, Participating
B.	Less intelligent, Concrete-thinking	More intelligent, Abstract-thinking, Bright
C.	Affected by feeling, Emotionally less stable, Easily upset, Changeable	Emotionally stable, Faces reality, Calm
D.	Phlegmatic, Deliberate, Inactive, Stodgy	Excitable, Impatient, Demanding, Overactive
E.	Obedient, Mild, Conforming	Assertive, Independent, Aggressive, Stubborn
F.	Somber, Prudent, Serious, Taciturn	Happy-go-lucky, Heedless, Gay, Enthusiastic
G.	Disregards rules, Undependable, Bypasses obligations	Conscientious, Persevering, Staid, Rule-bound
H.	Shy, Restrained, Diffident, Timid	Venturesome, Socially bold, Uninhibited, Spontaneous
I.	Tough-minded, Self-reliant, Realistic, No-nonsense	Tender-minded, Dependent, Overprotected, Sensitive

	Low-score Descriptions	High-score Descriptions
J.	Vigorous, Goes readily with group, Zestful, Given to action	Doubting, Obstructive, Individualistic, Reflective, Internally restrained, Unwilling to act
O.	Self-assured, Placid, Secure, Serene	Apprehensive, Worrying, Depressive, Troubled
Q_1.	Group-dependent, A "joiner" and sound follower	Self-sufficient, Prefers own decisions, Resourceful
Q_2.	Casual, Careless of social rules, Untidy, Follows own urges	Controlled, Socially-precise, Self-disciplined, Compulsive
Q_3.	Relaxed, Tranquil, Torpid, "Unfrustrated"	Tense, Driven, Overwrought, Fretful

APPENDIX V

DIFFERENCES BETWEEN THE EXPERIMENTAL AND THE CONTROL GROUPS

Before considering the results of the self-knowledge testing study, it is necessary to examine independent variables which distinguish each screen education group from its corresponding control group. This procedure not only takes into account various psychological characteristics that might influence the results but also brings out in sharper relief those other differences between the screen education students and the control population.

As can be seen from Table 1, the screen fundamentals students differed from the sophomore control group in eight different areas (using the .05 level of significance as the cutoff point). In each case, the screen fundamentals students had less "desirable" scores[1] and differed greatly in three areas. The greatest deviation from the control group came in the subarea of "Obedience--Rebelliousness re: Rules and Regulations." There was also a sizable deviation in the major area of "Work Orientation" and its subarea, "Hard Working." Thus, it can be said that the screen fundamentals students differ from their sophomore peers in their rebelliousness towards rules and in their orientation to work.

By examining Table 2, the differences between the communications students and the junior control group are evident. More than the other two experimental classes combined, the communications students differed from their counterpart controls. Indeed, the communications students differ from the controls at the .01 level in ten categories and at the .05 level in nine. The communications group, as did the screen fundamentals group, always deviated from the norm in a negative direction. Thus, it can be said that the communications students had less of an achievement orientation, less enjoyment of competition, and were not as hard-working, resourceful, or efficient, were not as mature, and did not achieve as well academically as did the control group. The differences between the grade point averages are most striking: The mean score of the communications group was almost 17 points less than that of the controls.

---

[1] The higher the score, the less "desirable" are the characteristics--socially and psychologically.

Finally, scrutiny of Table 3 discloses very few differences between the screen and society group and the senior control group. The biggest difference is in the grade point average, where there is an enormous gap between the two groups. In terms of grades, however, this control group is not representative of the school, as, for some reason, a very high-achieving group of seniors was selected as controls. As will be seen, this may have affected the self-knowledge test results. Analysis of the remaining areas of difference show the screen and society students to be less oriented toward hard work but more satisfied with their physical characteristics than are the control students.

TABLE 1

SCREEN FUNDAMENTALS STUDENTS V. SOPHOMORE CONTROL GROUP

Category or Subcategory	T	Exp.	Control
A. Work orientation	2.639	2.59	2.38
B. Responsibility	1.986	2.55	2.41
C. Resourcefulness	2.059	2.24	2.10
D. Hard-working (W.O.)	2.658	2.62	2.38
E. Optimistic (E.O.)	2.017	2.35	2.18
F. Rules (G.O.)	3.00	2.68	2.27
G. "Planful"	2.599	2.48	2.20
H. Resourceful (Res.)	2.497	2.13	1.96

TABLE 2

COMMUNICATIONS STUDENTS V. JUNIOR CONTROL GROUP

Category or Subcategory	T	Exp.	Control
A. G.P.A.	2.95	61.86	78.80
B. Work orientation	3.05	2.96	2.21
C. Achievement	3.48	2.35	2.00
D. Intelligence orientation	2.14	2.60	2.32
E. Resourceful	2.74	2.31	2.07
F. Persistent concentration	2.30	2.48	2.18
G. Active	2.24	2.24	1.99
H. Hard work	3.11	2.65	2.20
I. Efficient	3.05	2.51	2.03
J. Recognition	2.98	2.08	1.65
K. Competition	3.46	2.39	1.93
L. Goals	2.48	2.56	2.23
M. Maturity	3.17	2.81	2.34
N. Games	2.35	2.59	2.17
O. Conscientious	2.45	2.41	2.12
P. Rules	2.68	2.86	2.34
Q. Neat & orderly	2.02	2.46	2.13
R. Resourceful	3.23	2.18	1.90
S. Persistence	2.10	2.40	2.12
T. Concentration	2.10	2.67	2.32

TABLE 3

SCREEN AND SOCIETY STUDENTS V. SENIOR CONTROL GROUP

Category or Subcategory	T	Exp.	Control
A. G.P.A.	5.664	61.84	94.44
B. Hard working (W.O.)	2.21	2.79	2.50
C. Physical character (S.C.)	2.51	2.64	3.27

APPENDIX W

EXPERIMENTAL AND CONTROL GROUPS' SCORES

Table 1

Pretest Scores: Experimental and Control Groups

N	Groups	x Score (Difference between HSPQ & SSS)	t Score
96	Sophomore Experimental	26.68	.48
22	Sophomore Control	24.92	
21	Junior Experimental	27.26	.00
10	Junior Control	27.30	
25	Senior Experimental	27.99	.12
9	Senior Control	27.73	

Table 2

Posttest Scores: Experimental and Control Groups

N	Groups	x Score (Difference between HSPQ & SSS)	Standard Deviation	Degrees of Freedom	t Score
96	Sophomore Experimental	26.24	.77	115	- .21
22	Sophomore Control	27.03	1.76		
21	Junior Experimental	26.70	1.51	30	-2.25[a]
10	Junior Control	30.28	1.20		
25	Senior Experimental	28.43	1.63	31	1.19
9	Senior Control	25.82	1.57		

[a] Significant beyond the .05 level in the predicted direction using a one-tailed test.

APPENDIX X

ACCOUNTS OF AN EXCHANGE OF CLASSES BETWEEN ENGLISH AND SCREEN EDUCATION

Mrs. A. K. Metzger, Teacher, Freshman English

"During the first week of May, Miss Carley and I exchanged freshman classes. She did visual exercises with my classes, and I did traditional writing exercises with her classes. For three days, I worked on using specifics in writing.

"Lesson Plan for the First Day

"Ask students for a list of specifics to describe teachers. I wrote these specifics on the blackboard. When they saw the absurdity of describing teachers as 'bald' and 'mini-skirted,' we narrowed the topic to men teachers and women teachers and made a list of specifics.

"After the class saw that the topic was still too broad, we limited it to one particular teacher and made a new list. I asked how we could make a more accurate list for a physical description. They suggested seeing the teacher while they made the list. I volunteered as the model. The class then made lists of how I looked.

"Homework: Write a description of someone the whole class knows. Do not give the name of the person.

"Lesson Plan for the Second Day

"Read the descriptions. The class guessed who was being described.

"Started homework on writing a description about a place. I walked around the room making suggestions.

"Homework: Finish descriptions of a place.

"Lesson Plan for the Third Day

"Read homework aloud.

"I asked them to write directions for making a peanut butter and jelly sandwich. I then made sandwiches according to their directions. (If they forgot to say to use a knife, I used my hands, etc.)

"I have done this exercise with three classes. In the English Department, the freshmen are divided into six groups, numbered from 101 to 106, with 101 being the top group. I have used this lesson plan with 102, 105, and 106.

"Each time, the freshmen were enthusiastic about being able to write about their teachers. This was one of the few times I got almost one hundred percent on homework. When I did the peanut butter demonstration, my students sat on the desk tops and begged for me to do more and more sandwiches.

"In Miss Carley's classes, the response and atmosphere were totally different; it was like teaching in another school. Even when I did the peanut butter sandwich demonstration, their attitude was apathetic. In three days, only five students did their homework assignment (this may have been because I was a kind of 'substitute'). The group was easily distracted by anything outside the window or by the slightest comment by a fellow student. Although there were obviously some very disturbed students, the class was not at all vicious nor mean. However, I had to watch everything I said for fear the boys would give it a double meaning and make off-color remarks. Several times I had to ignore what was said in the back of the room, though they spoke loudly enough for me to hear.

"It took almost ten minutes for them to see the need to narrow the subject from 'how teachers look' to 'how men teachers look.' This is almost twice the time it took in the slowest English class--106!

"In striking contrast to the amount of time it took for them to make logical conclusions was their ability to see. For example, instead of saying one teacher was fat, a girl said: 'You can't even see his belt.' The teacher also saw comparisons (which took almost three days in my top group of freshmen). Some of the comparisons were cliche-ish, such as: 'He has teeth like a beaver.' But some were quite good, such as: 'He's a cross between Nimerov and an ostrich.'"

Miss Susan Carley, Teacher, Screen Education

"I asked Mrs. Metzger's class, on the Friday before I was to take the class, to prepare a pencil drawing of a picture they would like to take. The guidelines were (a) that this picture had to attempt to say something or show something, either an emotion or an unusual situation--something that would make the viewer respond; (b) that each person was to direct his photograph himself; (c) that if props were to be used, the photographer would supply them; and (d) that locations were to be in the classroom or outside but within sight of the classroom so that a number of photographs could be taken within a class period. Within these guidelines, anything could be done.

"The class seemed quite excited, especially about the prospect of photographing anything they wanted. This enthusiasm increased when they realized that 'anything' could include directing the teacher in these photographs.

"On Monday, a little more than half had completed this assignment, Those who had were very enthusiastic about getting started. We put the drawings on an overhead projector and discussed improvements of the shots. For the most part, these suggestions came from the kids themselves.

"At first, the freedom of movement the kids had, that is, around the classroom, outdoors, directing others, degenerated almost into chaos, since they weren't used to controlling themselves within such a free atmosphere. It's interesting, also, that at first, most of the photo ideas concerned tables reversed on the teacher. I was hanged, beaten, knocked on the head. Then, the kids' ideas concerned doing things that were not allowed in the classroom--smoking, drinking, making out in the classroom.

"On the whole, the class seemed bright and energetic (almost uncontrollably so). Some proved quite creative and responsible and able to cooperate in this type of classroom situation. A few needed help in coming up with ideas; one or two were incapable of having an idea.

"Perhaps the most noticeable characteristic of the three days in this class was the fun we all had. Everybody was happy--energetic--most involved. Except for one or two times, when energies got out of hand, I was happy, energetic, and mostly involved. It was a fun experiment.

"The pictures, by the way, are successful."

FINAL REPORT

Project No. 6-1535

Grant No. OEG-1-7-061535-5245

AN INVESTIGATION INTO THE PRACTICE OF SCREEN EDUCATION

(The introduction of films and television into education
as an essential area of study)

(PHASE II)

Anthony W. Hodgkinson

North Reading Public Schools
North Reading, Massachusetts

December 31st, 1969

The research report herein was performed pursuant to a grant from the Office of Education, U. S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE

Office of Education, Bureau of Research

CONTENTS

Page

Report of the Seminar on Media Education and Teacher Training

By Sidney S. Field, seminar writer 1

Appendix A; Seminar Participants 21

Appendix B; Working papers and Materials 23

I

NOVEMBER THIRD, 1969

A curious thing happened in Andover, Massachusetts, on November 3rd. It was the second day of a two-day conference in which a group of forty people had met as a panel to discuss a problem in education.

With calculated understatement, the announced purpose of their meeting sounded considerably less than earth-shaking; but that was deliberate sophistry. For the problem they were about to be handed is, in fact, one of the most serious in the world today. Buckminster Fuller recently stated it to an audience of 500 scientists, philosophers and diplomats, which included the Prime Minister of India, in New Delhi: "The time has come, and there is little of it left, to effect entirely new educational strategies the world over. . . It is clearly to be utopia or oblivion."

But Anthony Hodgkinson and David Powell, the Directors of the Andover Conference, introduced the problem with the innocent inscrutability of a couple of process servers. The purpose of the meeting was, they said, "for this group, made up of selected experts in several areas of educational concern, to arrive at some specific recommendations directed to and through the Federal Government to educators in this country regarding critically needed improvements in the teaching and learning processes through the use of important new methods of media communication in education."

They had selected their people for particular subtleties of intelligence and competence with an elegant intuitiveness for the resulting chemical reaction, and now, with arcane composure, they had quietly handed over to them the problem of conceiving and initiating what could amount to a revolution in public education.

That conference, which is the subject of this article, is designated as PHASE II of the North Reading Screen Education Project. A report on the North Reading project, entitled An Investigation into the Practice of Screen Education, is PHASE I. It is a voluminous companion piece to this chronicle, and should be read thoroughly and thoughtfully by everyone in public education imbued with more concern for the future of learning than for the future of tenure. There will be more about PHASE I in the context of what follows, but its special significance here concerns the resulting Andover meeting, where some of the smartest collective thinking in many a seminar (a favorite diversion among pedagogs) may have started something that mustn't -- and hopefully can't -- be stopped.

"Thought," said Bertrand Russell, "is merciless to privilege, established institutions and comfortable habit."

******

I was asked to monitor the seminar and write a report of it. Instead, I requested the prerogative of writing an article about it. There were important reasons for this which should be of interest both to the reader and to other journalists of the genre. First, as a "literary form," the Conference Report usually has the style, if not the dash, of an address to mothers by Calvin Coolidge. Second, spoken language -- extempore -- seldom reveals more than an elusive intimation of the individual's mental baggage, requiring an extra-sensorially perceptive interpreter (and some tough city desk editing) to get the message. And finally, I dared to suggest that unless the story had substance enough to catch the cynical eye of a tough magazine editor, maybe it wasn't worth writing, anyway.

As it happened, the instinct was right. The entire conference was taped; and only through long pauses in the playback for the slow process of analysis, some clairvoyance and a good deal of research into facts and source materials underlying many puzzling or provocative statements, did the story come through clearly and whole.

Consequently, instead of an edited verbatim transcript, which usually comes out as an embarrassment or an affrontery to the true intelligence of the transcribees, this article is an interpretation of the collective cognition of the people there, and, as such, is actually much closer to the true mentality and analytical competence of the meeting. Quite a few statistical, actuarial and experiential facts have been added, for instance, which were not actually stated but which were clearly underlying discussions and statements that were made. This required research, and as much interviewing with individuals as time permitted. But it should be emphatically pointed out that whereas the style and much of the commentary would seem to be the writer's doing, this extrapolative technique is a device for revealing the intrinsic values of a very important meeting by an exceptional group of people.

"The aim of art is to represent not the outward apearance of things, but their inward significance; for this, and not the external mannerism and detail, is true reality." -- Aristotle

******

II

SOME REALITIES: A FRAME OF REFERENCE

Any active concern for the future of education which is not based upon a reckoning of certain exigent facts of life and death in our fast-changing, unstable and incendiary society is bound to produce too little too late.

This proposition constituted a main theme of the Andover meeting. Here are some of the realities of that theme which were implicit in the discussions, and which helped to force a set of conclusions and recommendations for an agenda of action that makes this narrative important:

Item: There are 12 million children in the 3 to 5 year age group, most of whom are receiving no pre-school training or guidance. . . There are 45,280,000 children in the primary and secondary grades who are victims of "the reality of bad schools that can't teach kids to read in lily-white suburban areas any better than in black city-center ghettos." (David Ginsburgh, former Director of the President's Commission on Civil Disorders) . . . Of the 3 million high school students who entered college last fall, 40 percent will drop out within the first two years.

Item: There are almost 10 million young people under 25 years of age who need mental health care, according to the Joint Committee on Mental Health of Children. One out of six children is summoned to court before he is through adolescence, and on any given day nearly 100,000 boys can be found in our "correctional" institutions at a cost of a million dollars a day -- a totally negative use of a third of a billion dollars annually.

Item: "The plain fact is that no one yet knows how to make a ghetto school work." (Master Plan for New York City)... In New York City, 103 heroin addicts died in October, a typical month; average age: 22 (Office of the Chief Medical Examiner) ... In the City's schools "children in the 12th grade are at the 6th grade level." (Jensen) ... The full story of New York's tragic school strike reads like a scene from Marat/Sade, stage sets by Hogarth.

Item: Two-thirds of all reported cases of syphilis and three-fourths of the ghonorrhea patients in the U.S. were between 15 and 29 years of age.

Item: The World Health Organization rates the worldwide problems of adolescence among "the most disturbing, frightening and least understood" in our society today.

Item: In a DAVI survey conducted by a national dial-access company among 600 educators, 43 percent named as the major cause of student riots "irrelevant curricula," and 55 percent said they would apply any additional financial aid to new instructional materials and curriculum development.

Item: The AFT conducted 52 teacher strikes in 24 months, with promised increases to come. Improved salaries and "tenure" were the principal issues.

Item: In the public sector, the "Working American" involves 23 million families. Of this predominately blue-collar adult majority, 94 percent have no education beyond high school, and 43 percent completed no more than 8th grade schooling. In other words, wage-earner parents representing more than one-third of the nation are themselves educationally unprepared to demand any drastic improvement of the condition of decrepitude in the public school system.

******

The dangerous pollution of our physical environment is common knowledge and already the casus-belli of a massive new "post-Vietnam" youth crusade. But the contiguous and equally dangerous condition of aesthetic pollution -- of educational pathogenesis and student psycholepsy -- is scarcely even realized by educators, and seemingly least of all in the spawning grounds of the public school system.

In scarcely more than two generations of the American Dream, our moral and aesthetic values -- our youth and their education -- have been violated by two World Wars, a depression, and two prolonged "limited" wars. As a direct result of this ethos of violence and cultural deprivation/regression, our ludicrously vaunted Great Society has a higher crime rate -- lives in more squalor and ugliness -- has a greater percentage of mentally sick and a lower literacy level than any of thirteen countries in Western Europe -- and is 13th in infant mortality.

It's little wonder that the student generation is cutting out. And this is no passing tarantellan seizure. As Fuller declared in the New Delhi speech, the youth of today is instinctively revolting against all "closed area concepts," of which sovereignties and political ideologies are examples. "They are moving," he said, "toward an utterly classless omni-world humanity. . . We must begin today to expose our youth and ourselves to the fundamantal self-discipline of *conceptioning*, which is the only real educational process."

******

Today's alarmingly pervasive alienation of the generations differ greatly from the past in that the communications media *have* become the message, supplying both the *content* of discontent and the instrument -- the special frequency or wave band -- of its dissemination. (McLuhanism in a nutshell.)

Obviously the instrument itself -- multi-media communications -- offers the only means of approaching a cure to the endemic toxicity that is infecting the very life blood of our future ... and that "instrument" must be provided by education, and its use directed on the basis of the organism's self-knowledge and instinctual diagnosis of the therapy required.

This, in essence, was the rationale of the "clinicians" at Andover. And it had been tested, verified and documented by Tony Hodgkinson and David Powell in the two-year North Reading program which was cited by the Andover group as one of the most thorough and comprehensive contributions to the development of media education

******

III

MEDIA EDUCATION: ACCOUNTING

What are we talking about? What are these new concepts of teaching which a small group of conspicuously sober people were discussing in terms of "revolutionizing" public education?

The answer to that involves a relationship of new findings in genetic biology, psychology and a branch of educational philosophy stemming from Rousseau to Dewey to McLuhan. The result is an entirely simple and sensible view of the learning/thinking process as it has been affected by the new communications media and technology that are shaping our lives with an "omni-world" humanistic involvement that swings wildly -- and momentarily -- through the turbulence of psychic phenomena as dissociative as the World Series, Biafra, "Heide", the Middle-East crisis, computerized automation and the Songmy Massacres.

But no doctrine of generally agreeable principles has been drafted for this new school ... no model of generally acceptable methodology has been certified ... and not very many of even our learned pedants (tautology intentional) seem to know enough about it to be particularly concerned.

The inevitable is often invisible to those closest to it.

******

Meanwhile, "the classroom is now in a vital struggle for survival with the immensely persuasive 'outside' world created by the new information media. Education must shift from instruction, from imposing stencils, to discovery -- to probing and exploring and to the recognition of the language of forms." (McLuhan)

The state of arrested development in pedagogical cognition which makes such a glaringly obvious truth apparently unrecognizable to the majority can only be charitably attributed to the political ineffectuality of the comparative handful of media specialists. Somewhat less charitably, it would seem that the groves of academe are more than adequately peopled with a variety of overendowed scholastic specialists often referred to by their younger colleagues as "idiot savants."

In any event, the scattered and dedicated individualists in the media camp, although strongly oriented, seem scarcely to have been introduced to each other. As a result, the whole subject has become tangled in idiomatic and semantic confusion. Thus we have "Screen Education," "Film Education," "Media Education," "Visual Literacy," "Audio-Visual Instruction," "Computer-Assisted Instruction," and even such precious inventions as "Mediacy" and "Mediocracy."

Each of these terms has been applied to variations on the main theme, in many small, loosely related chamber group activities which have been the subjects in turn of numerous convocations, all having little cohesion and following no established score. The result is analagous to an orchestra tuning up.

The American Film Institute, for instance, was represented at 38 conferences in 12 states last year. One of these was even suspiciously bannered as The First National Conference on Visual Literacy. Although a quite formidable gathering of 300 professionally involved people, the meeting had no clear theme and was politically innocent of any apparent activist intent. It's not surprising that there was no representation from the AFT or from school boards in the desperate wards of Megalopolis.

However, despite considerable disunity and confusion, it would be a serious error to overlook the positive results of all this energy. On balance, it has created a favorable climate for growth and a widening spiral of interest. But its time for becoming an organized force for change is overdue ... and this was the reason for the Andover meeting; and for the fact that it wasn't simply another instance of happily affirmative colloquy.

On the contrary, there was a strong feeling of satiety ... that the time had come! The fundamental values of media education -- the remarkable variety of technological tools -- the crying need for certified curricula and professional teaching competence -- these have been repeatedly demonstrated in workshops, classroom studies, theoretical research, and staggering quantities of reports and papers.

At lunch, one of the group remembered the story of the time the mailing list computer got stuck on a single name and ran off 2 million solicitations of a magazine subscription to a hermit in an Arizona ghost town. When the twentiety truckload appeared on the horizon, he scrawled out a reply: "I'm sold. Send me the damn magazine."

IV

DILEMMA AT THE CROSSROADS

H. G. Wells said that human history becomes more and more a race between education and catastrophe. It was quoted over the rim of a Martini. "Catastrophe's leading in the back stretch," someone remarked. But Bertrand Russell says that he doesn't consider oblivion a worthy finish to "such an enormous prelude," someone else contributed. . . The educational philosophy of Johann Pestalozzi and Maria Montessori were recalled, and someone mentioned Robert Briffault (an English anthropologist, it seems) who said that the effects of early instruction are, like those of syphilis, never completely cured.

It was the kind of talk that carried over into the first afternoon session --- a mixed bag of general discussion which gradually took form, like sculptor's clay, into some conclusions:

That the whole media education movement is at the crossroads ... that its lack of direction, and the confusion of a "vanguard" riding off in all directions of experimentation, research and doctrinaire theorizing, tends to have the internal effect of self-cancellation and the external effect of appearing as a disorganized form of amateurism. The result is that in many (and probably most) cases, school boards, superintendents and faculties generally observe the experiments of this impecunious "highbrow cousin" with politely faint praise as more permissive than permissable.

There is the danger, too, that misinterpretation of its surface elements as superficialities -- "a lot of kids out taking pictures or watching movies" -- gives it a resemblance to the more vulnerable aspects of 'Progressive Education' as attacked with such polished sarcasm by Albert Lynd in Quackery in the Public Schools, that cleverly vicious polemic against any form of irreverance to the Latin-Grammar-and-Square-Root School of 19th Century piety.

The absence of organized public and "political" recognition results in some hard uphill sledding. As a recent example, a sensitive, intelligently designed multi-media course for a single grade of 10-year-olds was finally adopted by a small minority of schools in "almost 100 school districts" of the 27 thousand in the U.S. -- or less than 0.4 percent -- after five years of testing.

The reason was that this was a typical case of isolated entrepreneurial inspiration and effort, with no main body of support to certify and promote it.

Leadership must be developed for the establishment of a unified, authoritative, politically motivated Organization of media educators ... for the development of a formal and formidable teacher-education program ... for the scientific design of woefully needed curricula at each social, economic, ethnic and learning-capacity level of public education ... and for a campaign program of "Merchandising and Selling" to the public and (above all) the teaching profession.

******

As its Director, Tony Hodgkinson kept the meeting on course and very deftly steered it toward a planned objective -- which, for once, was a destination. "We are not simply working with screen education," he said. "We are working with a great revolutionary theme -- with the condition of education as a whole, and with the problems of what must be done about it. Today, everything is being questioned, and so we must concern ourselves with the fundamental question of precisely where we are going, and how we are going to get there. . . Time is running out!"

This was from the tape. Here are some other excerpts (unedited) which began to fit together nicely in the final session, when the chips were down and the "curious thing happened." (Speaker identity withheld due to uncertainty, and to protect the innocent):

"What should a teacher know about media, and where is the best place for him to learn? . . . It took many years of work and a lot of genius to develop film to the point that it can now really create artificial experiences that move us and tell us something about the condition of man. It would be arrogant to presume that we (teachers) don't need to learn how film and the other communications media work -- what makes them work; just as knowing how to read doesn't make an English teacher."

...

"Widespread interest in screen education has developed only in the last ten years. And the fact is that many Teachers' Colleges are broke. If the computer people are right and the computers of the future will be graphics-oriented and non-print oriented rather than the print orientation of the business machines, we're about in the position that science was in the Twenties, when chemistry was introduced at the high school level."

...

"We can see print disappearing as tape increasingly takes its place. But to think that literature or the verbal message as encoded in the human organism will ever disappear is impossible. Language is the first mass medium and the one universal communication system we have . . . It is not possible to operate solely out of visual media."

...

"It's not a matter of film versus print; it's a matter of codes, and we must teach in all the codes of our culture. We simply have to say that the visual media comprise one of the codes. It interacts with all of the other codes and is dependent upon them . . . We have to teach the art of vision."

...

"The aim of education is the creation of artists -- of people efficient in the various modes of expression; and expression, of course, is thought."

...

"It would seem to me that the aim of media education is also the creation of great teachers --- using the same available teacher material but in ways that transform ordinary, usual, or 'average' competence so as to produce extraordinary results."

...

"The irrelevance of the standard public school curricula to the world of reality, and of realization, that these kids are living in is the reason most often cited for their 'turning off'."

...

"In the last fifteen years we've undergone more moral and ethical change than any other society in history. And structural change -- physical, technological. Any change creates the need for more change. And on a more serious level."

...

"The truly educated man is the one who combines the effective and the cognitive into something that is wisdom; and that is what education should be."

. . .

"We need to find ways of making the traditional school modes of instruction and training more relevant and acceptable to a new breed of student. . . We must abandon our concentration on divisive 'subjects' and 'courses' based on linear concepts largely inapplicable to an instant-impact, media-dominated present and future, and turn to what has always been the true subject of education -- the human being."

. . .

"The final context of media studies will be within the overall ecology of earth. John McHale's references to economics and religion (in The Future of the Future) remind us that the contemporary reorganization of the world's economic resources -- the war on poverty; aid to underdeveloped countries -- runs parallel to attempted reunification of man's traditional spiritual resources in the ecumenical move. Economic and ecumenical share a common Greek root with ecological. To quote Wallace Stevens, all our studies in housekeeping aim at making the world a home. And if Ezra Pound is right, that beauty is seeing all the relationships, aesthetic education will be the study of this evolutionary process of total planetary interaction. The arts and sciences will be joined, and man's learning will be through sensitivity training -- meaning training in the use of all the senses."

. . .

And so it went during the first day, ranging widely from some elegant philosophic discourse to fleeting discussions of the problem-of-the-problems in a seemingly formless dialogue. But underneath, the chemistry was beginning to work in the interaction of this unusual and strategically selected group of talents and disciplines.

The Conference Directors were the catalyzers, and the steps in the chemical action were leading to the achievement of a kind of "critical mass."

******

V

THE LESSON IN ANATOMY

The "Problem" was reduced to fundamentals. A simplified model for any unit in a multi-media instructional system must consist of three organic parts: Trained teachers who are professionally certified ... a curriculum scientifically designed to accomodate the particular environmental conditions in which the model must function ... and physical equipment designed to meet established specifications for the requirements of that particular model. (The underlined words should be noted closely.)

Each of these organic parts was examined with ascetic detachment. Following is the diagnosis:

Teacher Qualifications

As far as professionally qualified media educators are concerned, both supply and demand are negligible. There are no reliable estimates of the number and qualifications of the people in the field, but there are some indexes.

There are 2,240,000 non-college teachers, of whom 1,570,000 -- or 70 percent -- are women. Roughly only one-seventh of the total number of non-college teachers are in the private school sector, where comparative administrative freedom and often more favorable financial circumstances have made possible most of the activity in media instruction.

Contrarily, in higher education the private institutions outnumber the public by about two to one. Logically the colleges and universities would be the sole source of teacher training, but a high percentage of practicing media teachers are self-inspired individuals, often as much devoted to learning as to teaching, and having no degree or official certification in the field. Meanwhile, the rate at which new colleges are opening seems to be running comfortingly close behind student efforts to shut the old ones down, with a frequency of one a week. The picture at the higher education level couldn't be more blurred.

How much in demand are the media people? The Education Section of the Sunday New York Times, in a typical mid-semester edition, carried 73 classified Teacher-Wanted ads. Two were offering jobs in media instruction. One of these was to administer audio-visual programs in a higher-income county school district.

Curricula

The predicament of media curriculum materials is not even sufficiently coherent to be evaluated. One of the tacitly accepted conclusions reached at Andover was simply that no single hard-and-fast "textbook type" of curriculum design could be successfully applied across the board to any general grade level, course, subject or other arbitrary segmentation traditional to established curriculum practice.

Curricula must be designed in a broad range of models to adapt to widely variable levels of student aptitute and of social, economic, ethnic and cultural influences on individual psychology.

The achievement of such a task would loom about as invitingly as the North wall of the Matterhorn, were it not for one remarkable, but seldom remarked fact: The knowledge and experience exist!

In the past ten years of individual consecration and group dedication to a cause that must one day seem as clearly an inevitability as radio, television and walking on a distant star, virtually every conceivable kind of experiment in curricula, teaching methods and student learning problems has been explored and evaluated . . . by someone! The North Reading program is an outstanding and comprehensive example.

The current edition of ERIC lists 47 of "the most significant and timely" documents devoted to the EM classification -- Educational Media and Technology. The most definitive selection of works from this archive alone represent sufficient assets for "incorporation," or for "going public."

If all the meaningful data were to be programmed into a computer (and this very thing might be done if the Andover group carries on from here), an entire system of education could be developed, complete with examples of visual materials, equipment and instructional methods for every branch of public school education -- every regional tributary to the main stream of our cultural and aesthetic future.

With such a design established, teacher education would follow as certainly as understanding follows knowledge, in accordance with the natural laws of life and growth and the beauty of reason.

Hardware

McGuffey's Reader was a teaching tool. A less than sublime improvement of it still is, to the extent that a minor implement of punishment might be called a tool.

"The establishment in lower and secondary education is probably the most encrusted in the entire world," said Robert Finch, Secretary of HEW. "They are still teaching children as we were taught thirty years ago. A child today who comes into kindergarten has had from 3,000 to 4,000 hours sitting in front of that television tube, absorbing unstructured data that takes him way past Dick and Jane. And the system just doesn't respond to that."

We are living in an age of communications miracles, a fact that would appear to be, for most public school teachers, one of the best kept secrets in Christendom. . . It was no secret at Andover.

In fact, some of the most animated and sophisticated discussion of the seminar was on the subject of "hardware" and advanced technological developments that are relevant to the New School of the future. Some of these are so advanced and so recent that the knowledge of them exhibited by an essentially academic group seemed remarkable. It demonstrates the extent and range of contemporary awareness which exists among at least the top few in media.

Also present in the meeting were two representatives from the science and industry side of communications media, who were intimate with the engineering aspects of the subject.

In addition to the commonly known devices of photography, cinematography, videography, radio, recordings and tape, there was a good deal of discussion of such advanced developments as videotape recorders; new systems for computer animation; high-speed microfilm digital data storage and visual printout; random dial and remote computer information access; tele-lecture and telewriting devices; multi-screen and wall-size television reception and projection; and holography.

I learned, for instance, that "our brains work holographically." And that "the computer network of the future will resemble the telephone network world rather than the present business machine world. Instead of getting printouts you'll get computer graphics. There will be an enormous proliferation of moving images. There will be complex image systems that the child can manipulate, and large-screen devices that will be driven by EVR, television receivers, and new systems now in advanced development."

CBS, Eastman Kodak, RCA, Xerox, AT&T, IBM -- "all of the people in the communications industry are bidding for a share of the market ... satellite TV, Cable TV, Pay TV -- Dial-select and closed circuit TV --- EVR, Selectavision, cartridge videotape, 8 millimeter film -- it's all just a question of where the education market will buy visual image and sound."

We were told that Kodak has recently set up a Learning Resources Laboratory, and is expanding its Educational Marketing Division. Carousel AV, the MFS-8 and the Ectrographic Visualmaker were designed specifically to try to answer school needs.

How far has this kind of information penetrated the world of education? The past-tense answer must be alarming. Among the naturally desirable attributes of the distaff 70 percent in the public schools there reposes a good deal more femininity than engineering savoir-faire.

But the future holds great expectations. For equipment characteristics and specifications also can be programmed into some kind of analysis and selection system, relating capabilities to curriculum requirements, cost factors and other classroom considerations.

Not all of the discussion was affirmative. Industry was admonished for not assisting the education people in understanding the systems capabilities; for not aiding them in knowing what they need, and how it can be or has been effectively used.

Industry argued that its first concern must be in commercial markets that will prove out the R&D investments in a highly competetive field ... that the potentialities of an economically depressed education market must wait. Pedagogy argued that this is short-sighted industrial pragmatism ... that the education market involves one-third of our entire population in students and teachers, and that this total body actually is its largest future industrial/consumer growth market.

This became pretty animated, and let to the proposal of one of the smaller planks that was develop in a "campaign platform" -- and which development brings this story forthwith to a surprising conclusion.

VI

THE PREMISE, THE PLATFORM AND THE PROMISE

The Premise

The generally accepted definition of media education applies to a system of educational philosophy and method generated by the violent transition that has occurred from a classical, lineally-directed culture, as old as history itself, to the sudden omni-world, multi-media society of "Instantaneity."

Its importance as an ecological and ecumenical force in education is critical, and time is running out. Meanwhile, a small, non-political community of scholars is attempting to generate a new movement in a generally alien world of entrenched orthodoxy in the public school system, where media-based instruction programs exist only scantily, usually on sufferance and in a kind of defensive symbiosis.

The time has come to blow the whistle on the peripatetic repetition of conferences devoted to established conclusions and generally leading to agreement that "further studies in depth are necessary."

The Platform

On the morning of the second day, the meeting was divided into three groups, each of which was asked to draft specific recommendations. In the afternoon, the three groups convened and presented their results. As synthesized here, they constitute the outline of a recommended course of action which, for the first time in the long litany of epistemology, combines the hard logic of management procedure with a 3-plank "Campaign Platform" that should go far to gladdening the hopes of the Party:

1. Creation of a central Consulting Panel of "super stars" in media education. A nucleus of key people exists. This centralized control or management group would work with or through the Office of Education in developing the logistics of an organized thrust.

The Office of Education is more than sympathetic; it is aware. But it cannot, by virtue of its invested function, design or institute media programs beyond its capacity of supporting educators themselves in demonstrating the importance and winning the acceptability of its New School of teaching.

The Control Group would establish consulting teams to be made available to colleges, schools, State Departments, school boards, etc., for the development of action programs in curricula designs and teacher education.

Thus, the first order of business for the Control Group would be to develop funding for the process of "computerizing" (figuratively, or even literally) all qualified experiential material and research data into a system of patterns of learning for both school and teacher education curricula.

Funding should come through a coordination of power structures in industry, government, the foundations and education.

2. Development of an advertising, promotion and public relations campaign to be launched at the national level, using all the media commonly required by industry in introducing a new product or service. The audience includes the general public (parents) ... the educational community (teachers, administrators, superintendents, etc.) ... and the student population.

Such a campaign must be professional, and would be a multi-media thrust utilizing network television and NET (e.g. the American Cancer Society spot broadcasts) and print media in strategic ways. (The Volkswagon campaign initially made sales history on a very modest budget.)

Professional volunteer assistance and "public service" contribution support would be sought, in addition to collaborative aid from major corporations in the communications industry.

Some obvious examples of component materials: A documentary film for national theatre distribution (e.g. Kaiser Aluminum's Why Man Creates, by Saul Bass) ... a New York Times Magazine supplement (e.g. Art is not an End in Itself but a Means of Addressing Humanity, produced for Amalgamated Lithographers; over 200,000 reprint requests, mostly from teachers) ... general and specialized literature, including a name-authored book (e.g. the antithesis of Quackery in the Public Schools, still selling after twenty years.)

The theme of the campaign must be dramatic, positive and above all, urgent. It need not derogate public education but rather promise a new age of greatness through the use of modern technology, with "the machine as an extension of the teacher." (Conference quote.)

3. Education of the educators regarding the new media technology and its uses in teaching. Mobile traveling units might be created to display equipment and demonstrate the new media in sample curricula.

In our heterogeneous society, the public school system must serve ethnic and provincial sub-societies as disparate as Appalachia and the Ozarks; the Cajun country of Louisiana; the South Side of Chicago, and Ocean Hill-Brownsville in New York; Indian reservations, and the privileged world of the private school. Mobile units, cooperatively funded by industry, could put the show on the road (e.g. mobile libraries, now common; the "Arts in Education" caravans of the JDR III Foundation program.)

******

There were a number of interesting supplementary recommendations. One concerned the use of the student community (invariably pro-media) in promoting the New Education and exerting local pressure.

The idea of conducting a series of competitions among teaching professionals in curriculum model designs was discussed as an added means of publicizing the movement.

The use of professional consultants in the arts, writing and marketing communications was favored, with strong agreement on the need for top quality work at every level of promotion and publicity.

Et cetera.

The Promise

The curious thing that happened at Andover was simply that a group of scholars turned from pedants into politicians. Out of an amorphous aggregation of proselytes they had formed a party ... out of a philosophy they had built a campaign platform ... and out of necessity they had nominated a candidate.

All unintentionally, the candidate turned out to be themselves. For they had succeeded in involving themselves in stratagems of such flagrant good sense and "political" urgency that there's now nowhere else to go but further.

The list of these people is appended. It contains a nucleus of individuals blessed with all the wisdom, disciplines and expertise required to cause the tragically needed creation of a new world of education.

******

Someone has said that if man hadn't stumbled on the accident of speech, he would have been forced to invent a more effective means of communication. It took our simian ancestors 30 million days to refine their guttural dysphonia into neolithic oratory, and to develop the earliest "visual literacy" in cryptographic symbols and codes. It took another million days to achieve our present enlightened estate.

In a small world of 3½ billion human beings plauged with more than 2,000 different languages, we seem scarcely to realize that there is only one which can be dimly understood by all.

Only yesterday came the invention of movable type, the printing press, and then Alois Sensfelder's lithographic process (c. 1798) of graphic reproduction, followed by Daguerre's magic box. And now suddenly -- late this morning in the time scale -- we've been rocked by an explosion of visions.

It's little wonder that we're confused ... that a young mind turns away from the tedium of archaic ideas when the whole world can be turned on with a flick that commands a magic system of telestars in space -- mirrors of infinity in which he can see himself and the sublimation of all that has been.

Stan Vanderbeek, a brilliant young artist-in-residence at MIT's Center for Advanced Visual Studies, opened the Andover meeting with the showing of an unforgettable film -- and with an unforgettable graffito that was scrawled on a science laboratory wall. . . "The future ain't what it used to be."

In a world of crisis, faced as we are with the choice of utopia or oblivion, it is time to go out and meet that future before it vanishes as no more than an illusion -- a myth of what might have been before it was too late.

That is what the people at Andover seemed to be thinking. And that is what they must now do.

Call it PHASE III . . . and count me in.

Sydney S. Field

APPENDIX A

Seminar Participants

Philip Amato, Emerson College, Boston
Gordon Bensley, Phillips Academy, Andover
George Bouwman, Institute of Film and Television, New York University
Peter Bradley, New York State Council on the Arts
David Coffing, University of Massachusetts, Amherst
Cole Bender, Emerson College, Boston
Donald Brigham, Attleboro Public Schools, Massachusetts
Theodore Conant, Columbia Broadcasting System Laboratories
John Debes, Eastman Kodak Company
Donis Dondis, Boston University
Junius Eddy, Ford Foundation
Robert Edmonds, Columbia College, Chicago
Jane Ann Hannigan, Simmons College, Boston
Henry Herx, National Catholic Office for Motion Pictures
Herbert Hite, American Association of Colleges for Teacher Education
John Katz, Ontario Institute for Studies in Education
Galen Kelly, Boston University
Frances Link, Cheltenham Public Schools, Pennsylvania
Michael Mears, Twenty-One Inch Classroom, Boston
Gerald O'Grady, University of Texas at Austin
Ronald Polito, Boston University
Rodney Sheratsky, Northern Valley Regional High School, Demarest
Ronald Sutton, American Film Institute
Edmund Traverso, Boston State College
Stan Vanderbeek, Filmmaker, Cambridge
Robert Watson, Massachusetts Department of Education
Gene Wenner, Office of Education
L. Clinton West, Office of Education

Screen Education Project Personnel

Albert Benson, Superintendent, North Reading Public Schools
John Cloninger, Research Director
Patricia Curtin, Student
Sydney Field, Seminar Writer
Anthony Hodgkinson, Principal Investigator
Charles McVinney, Teacher
David Powell, Project and Seminar Director

APPENDIX B

Working Papers and Materials

North Reading Screen Education Project Final Report, Phase 1
Anthony Hodgkinson

The Preparation of Teachers of Media: Gerald O'Grady;
Journal of Aesthetic Education Vol. 3, #3, July 1969

Screen Education - a survey: a paper prepared for the seminar by the American Film Institute

Some Considerations of a Media Education Program for Teacher Education: prepared for the seminar by David Powell

also

Films, slides and tapes illustrating materials developed by staff and students at:

1) Phillips Academy, Andover
2) Center for Understanding Form in Visual Art, Attleboro Public Schools
3) North Reading Screen Education Project, North Reading Public Schools